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SAPPHO REVOCATA

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BEING AN EMENDED TEXT WITH
AN ENGLISH TRANSLATION
A LIFE AND A GLOSSARY
OF AEOLIC WORDS

BY

J.M. EDMONDS

LECTURER IN THE UNIVERSITY OF CAMBRIDGE

WITH TWO DRAWINGS

BY

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LONDON, PETER DAVIES

1928

THE HISTORY OF THE

REIGN OF THE EMPEROR

OF THE GREAT BRITAIN

AND OF THE EMPIRE OF INDIA

BY THE REV. JOHN

WILKINS

ESQ.

OF THE UNIVERSITY OF

OXFORD

IN TWO VOLUMES

THE SECOND

VOLUME

OF THE

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A P O L O G Y

THIS text, which is published by arrangement with Messrs Heinemann and Dr Loeb, is the same, but for a few almost negligible changes, as that of the revised edition of my Loeb *Lyra Graeca*. Here, as there, my work owes much to other scholars and to the collections of Papyri, and although in a book like this it is not the custom to acknowledge every debt wherever it occurs, I may at least record my thanks on this page to A. S. Hunt, F. Schubart, and the Egypt Exploration Society. Like all lovers of Sappho I have profited, too, by the labours of E. Lobel, though, as I have shown elsewhere, he has drawn his rules for restorers more strictly than the facts admit. The translations, made mostly for my lectures, are the best I can do without being a poet, and I make no further excuse for putting them where they are, than that I believe that verse, with its opportunities of simple speech, gives often a truer rendering than prose. Readers who do not see the classical journals will like to know that the scanty remains of Sappho's works are all to be found either in the citations of ancient writers, mostly writers on language and metre, or else in the papyrus or vellum fragments of her lost nine Books found within the last fifty years in Egyptian rubbish-heaps. And since her dialect, save for the few imitations of Theocritus and two little-known poetesses of the Roman age, occurs elsewhere only in fragments preserved in the same ways and in about the same amount, namely those of her contemporary Alcaeus, the one source is as contaminated by textual corruption as the other by moth,

mishandling, and all the ill waste-paper is heir to even in a rainless climate. This makes it unusually difficult to present an accurate text; and no edition, least of all one which supplements the manuscripts, can say the last word. How far we should go in filling the gaps is a debated question. There is much to be said for the view of many scholars that we should guess only where we are sure. Yet if I believed in it wholeheartedly I do not suppose I should have published this book. My brackets, which, by the way, are not here intended for palaeographers, enclose matter which is mostly, though by no means all, guesswork, much of it my own; and readers of the Greek should often extend their doubt to the letter immediately before or after the bracketed passage. In a critical text such as I have given in my papers in the classical journals, these letters would be marked to show that the traces in the manuscript, though consistent with the letters printed, are not conclusive. Where in this book the whole of a fragment is bracketed either in the English or the Greek, it means that the 'restoration', to use an inaccurate but useful word, has been particularly hazardous. Such restorations, if not shots in the dark, are shots in a very dim twilight; yet even about these, such is human nature, I confess I sometimes say of Sappho in the Islands of the Blest, as Dante of Beatrice in Paradise,

*dell' atto suo, per gli occhi infuso
nell' imagine mia, il mio si fece.*

J. M. E.

— *And binds the scattered ages with a song.*

LIFE OF SAPPHO

ONE evening over the wine a nephew of Solon the law-giver sang a song of the poetess Sappho's which pleased his uncle so much that he bade the boy teach it him, and when one of the company asked in surprise "What for?" replied "I want to learn it and die." Whatever Aelian's story may be worth as history, it embodies the ancient estimate of Sappho's poetry. Plato calls her 'the tenth Muse'; Strabo 'a marvel', and adds 'In all the centuries since history began we know of no woman who could be said with any approach to truth to have rivalled her as a poet.' To us, of all the ancient Greek poets, she stands supreme, and it is not only because her monodies strike the personal note so rare among them which makes all ages kin, but because we can hardly read a line of hers without feeling somehow that this could be neither better conceived nor better said. Even among the Greeks she is a master of the art of putting a thing briefly without making it bald, gracefully without making it untrue, simply without making it undignified. In her life we know only one date, that of her banishment by the democratic despot Pittacus in 598 B. C. This banishment proves the political importance of poetry, and of a woman, in Sappho's home, Mytilene. We also know that her father was named Scamandronymus; that she had three brothers, of whom one was a wine-merchant who plied his trade between Lesbos and the Greek emporium in the Delta, and another served the wine, as only youths of high birth were chosen to do, in the Mytilenean town-hall;

that her husband was a rich man from Andros by whom she had a daughter called after her own mother Cleis; and that she had three companions or friends, Atthis, Telesippa, and Megara, 'to whom' according to Suidas' authority 'she was slanderously declared to be bound by a shameful friendship (αἰσχρὰ φιλίᾱ)'. We may gather that like other poets of her day she was much taken up with the training of girl-choruses for the ritual dances. And we know from Herodotus that when her brother Charaxus returned from Egypt after buying freedom for the famous harlot Doricha, she 'soundly rated him in a poem.' The few records of her physical appearance, which should be considered with an eye to the Greek valuation of personal beauty, make her small, dark, and even 'very ill-favoured', though one writer makes some amends by adding 'like a night-ingle with ill-shapen wings enfolding a tiny body.' Yet her fellow-countrymen put her head, and a fine head it is too, upon their coinage, and it is said there is hardly a family in Mytilene to-day that has no Sappho. Her character has undoubtedly suffered in modern times from phileroitic misinterpretation of Horace's eulogistic epithet *mascula*. Whatever the true estimate may be, it must lie somewhere between that of the Second-Century Christian writer Tatian, 'a bawdy wench crazy with love (γύναιον πορνικὸν ἐρωτομᾶνές)' and that of his Pagan contemporary Maximus of Tyre, who writes as follows: 'The love of the fair Lesbian, if it is right to argue from one age to another, was surely the same as the art of love pursued by Socrates. They both appear to me to have practised the same sort of friendship, he of males, she of females, both declaring

that their beloved were many in number and that they were captivated by all beautiful persons. What Alcibiades, Charmides, and Phaedrus were to him, Gyrinna, Atthis, and Anactoria were to her, and what his rival craftsmen, Prodicus, Gorgias, Thrasymachus, and Protagoras were to Socrates, that Gorgo and Andromeda were to Sappho, who sometimes takes them to task and at others refutes them and dissembles with them exactly like Socrates.' If, says Maximus, it is right to argue from one age to another —

ΣΑΠΦΟΥΣ
ΜΕΛΩΝ ΚΑΙ ΑΠΟΣΠΑΣΜΑΤΙΩΝ
ΒΙΒΛΙΑ

Θ'

¶ Ordinem librorum, quorum titulos sine uncis habet index, editorum ordini Alexandrinorum constat respondere, nisi quidem, quod fieri potuit, duae olim in manibus fuerunt recensiones, altera pro metro, altera secundum rem dispositae; quod si ita se habuit, iam huius esse nonum nostrum librum, illam Epithalamia, ex quibus liber ille fuerit, pro metro dispartita habuisse credideris.

Π Ι Ν Α Ξ

Α' Ἑνδεκάσύλλαβα	7
Β' Τεσσαρεσκαίδεκάσύλλαβα	28
Γ' Ἑκκαίδεκάσύλλαβα	34
Δ' Δωδεκάσύλλαβα ¹	36
Ε' Γλυκύνεια καὶ τὰ ὅμοια	38
Ζ' Ἰωνικά καὶ τὰ ὅμοια ¹	53
Ζ' Ἰαμβικά καὶ τροχαϊκά	60
Η' Δακτυλικά ¹	62
Θ' Ἐπιθάλαια	65
Ἐξ ἀδήλων βιβλίων	71
Λέξεις Αἰολικάι	79

¶ Hoc frustulum ex eo volumine huc detuli quod manu tenentem Sappho vasis cuiusdam pictor coronari, ut videtur, ita fecit, ut eam ipsam rem frustulo nostro CXVIII^{mo} commemorari putaveris. Nec male suspicaberis eius recensiois, quae ante Alexandrinam antiqui legerunt, primam hanc lineam fuisse. Alexandra enim ab eo carmine est orsa cui primi nomen infra dedimus.

¶ Sapphus libri, si vasis illius pictori credimus, ἔπεα πτερόεντα inscripti sunt.

ᾤ
Ἀερίων ἐπέων ἄρχομαι, ἄλλ' ὀνάτων.



ΒΙΒΛΙΟΝ ΠΡΩΤΟΝ

α' εἰς Ἀφροδίτην

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,
παῖ Δίος δολόπλοκα, λίσσομαί σε·
μή μ' ἄσχασι μηδ' ὀνίαισι δάμνα,
πότνια, θῦμον,

ἄλλὰ τνίδ' ἔλθ', αἶ ποτα κᾶτέροττα
τάς ἔμας αὖδωσ ἄίοισα πῆλνι
ἔκλυες, πάτρος δὲ δόμον λίποισα
χρύσιον ἤλθες

ἄρμ' ὑπασδεύεσσαι, κάλω δέ σ' ἄγον
ῶκεε στρουΐω προτὶ γᾶν μέλαιναν
πύκνα δίννεντε πτέρ' ἀπ' ὀρράνω αἶθε-
ρος διὰ μέσσω,

αἶψα δ' ἐξίκοντο· σὺ δ', ὦ μάκαιρα,
μειδιόσασ' ἀθανάτῳ προσώπῳ

ἦρε' ὅττι δηῦτε πέπονθα, κῶττι
δηῦτε κάλημι,

κῶττ' ἔμοι μάλιστ' αἶψ' ἔλ' γενέσθαι
μαινόλα θυμῷ· τίνα δηῦτε πείθω
καὶ σ' ἄγην ἐς φῶν φιλότατα; τίς τ', ὦ
Ψάπφ', ἀδικήει;

καὶ γὰρ αἰ φεύγει, ταχέως διώξει,
αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
αἰ δὲ μὴ φίλει, ταχέως φιλήσει
κωῦκ ἐθέλοισα·

ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον
ἐκ μερίμνων, ὅσσα δέ μοι τέλεσσαι
θῦμος ἱμμέρρει, τέλεσον, σὺ δ' αὐτὰ
σύμμαχος ἔσσο.

β' πρὸς Ἰβροχέων



αἰνεταί μοι κῆνος ἴσος θεοῖσιν
ἔμμεν' ὦνηρ ὅττις ἐνάντιός τοι
ἰσodάνει καὶ πλάσιον ἔδω φωνεῖ-
σας ὑπακούει

καὶ γελαίσας ἡμέροεν, τό μ' ἦ μὲν
κάρζαν ἐν στήθεσιν ἐπεπτόασεν
ὥς γὰρ ἔς τ' ἴδω, Βρόχε', ὥς με φώνας
οὐδὲν ἔτ' ἵκει,

ἀλλὰ κάμ μὲν γλῶσσα φέαγε, λέπτον
δ' αὐτικά χρῶ πῦρ ὑπαδεδρόμακεν,
ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιρρόμ-
βεισι δ' ἄκουαι,

ἃ δέ μ' ἴδρως κακχέεται, τρόμος δὲ
παίσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύφην
φαίνομαι· ἀλλὰ

πάντ' α νῦν τ' οὐλάμτε', ἔπει 'πένησ' α . .

¶ *Brocheo* in *Brachēo* vel *Brachio* atticizaveris.

γ'

Ἀστέρες μὲν ἄμφι κάλαν σελάνναν
ἄψ ἄπυκρύπτοισι φάεννον εἶδος,
ὅπποτα πλήθουσα μάλιστα λάμπησ'
ἰάργυρία γᾶν,

δ'

. ἄμφι δ' ὕδωρ
ψυχρον ἰώνεμος κελάδει δι' ὕσδων
μαλίνων, αἰθυσσομένων δὲ φύλλων
κῶμα κατάρρει.

¶ γ'. Argenteam lunam cum constat alicubi a nostra esse appellatam, tum hic appellari non sine dubitatione putaveris.

ε' εἰς Ἀφροδίτην

Αἶ σε Κύπρος καὶ Πάφος ἢ Πάνορμος

ρ' εἰς Ἀφροδίτην

. ἔλθε, Κύπρι,
χρυσίαισιν ἐν κυλίκεσσιν ἄβραις
συμμεμίχμενον θαλίαισι νέκταρ
οἶνοχόεισα
τοῖς ἑταίροις τοῖσδεσ' ἔμοις γε καὶ σοῖς.

ζ' εἰς Ἰ'Αφροδίτην¹

σοὶ δ' ἔγω λεύκας ἐπὶ δᾶμον αἶγος
Ἰπίονα καύσω.¹

η'

κάπιλείψω τοι

[ς'. Hanc stropham fortasse secundam habes frustuli Vti, quod Epithalamii initium fuisse hand male conieceris.

9' εἰς Ἀφροδίτην

Αἰ9' ἔγω, χρυσοστέφαν' Ἀφρόδιτα,
τόνδε τὸν πάλον λαχόην . . .

1' ἐπὶ τῶν Μουσῶν

αἴ με τιμίαν ἐπόησαν ἔργα
τά σφα δοῖσαι . . .

1α' παρ' Ἀριστείδῃ

οἶμαι δέ σε καὶ Σαπφοῦς ἀκηκοέναι πρὸς τινὰς τῶν εὐδαι-
μόνων δοκουσῶν εἶναι γυναικῶν μεγαλαυχουμένης καὶ λεγού-
σης ὡς αὐτὴν αἱ Μοῦσαι τῷ ὄντι ὀλβίαν καὶ ζηλωτὴν ἐποίη-
σαν, καὶ ὡς οὐδ' ἀποθανούσης ἔσται λήθη.

1β' ἐπὶ τῶν συνηθῶν καὶ φιλῶν

. τάδε νῦν ἐταίραις
ταῖς ἔμοισι τέρπνα κάλως αἰείσω.

ιγ'

... .. ὅττινας γάρ
εὖ θέω, κῆνοι με μάλιστα σίννον-
ται

ιδ'

ταῖς κάλαισ' ὕμνιν ἱτὸ' νόημα τῶμον
οὐ διάμειπτον.

ιε'

... .. ἴλαν· ἔγων δ' ἔμ' αὐτὰ
τοῦτο σύνοιδα·

ιϛ' ἐπὶ περιστερῶν

ταῖσι ἱδὲ' ψαῦκρος μὲν ἔγεντο θῦμος,
πάρ δ' ἴεισι τὰ πτέρα

ιζ'

. κατ' ἔμον στέλεχμον

ιη'

τὸν δ' ἐπιπλάσδοντ' ἄνοαι¹ φέροιεν
καὶ μελέδωναι.

ιθ'

² Ἀρτίως μ' ἄ χρυσοπέδιλλος αὖως
ἦλθε καὶ¹

κ'

. πόδας δὲ
ποίκιλος μάσλης ἑπέτεννε¹, Λύδι-
ον κάλον ἔργον.

κα' ἐπὶ δίπλακος τῆς ἰάσονος

. παντοδάπαις μεμειχμέ-
να χροΐαισιν.

κβ΄

. ἢ τίν' ἄλλον
ἱμαλλον¹ ἀνθρώπων ἔμεθεν φίλησθα;

κγ΄

καὶ ποθῆω καὶ μάομαι . . .

κδ΄ παρὰ Φιλοδήμῳ, ἱεῖς¹ Ἑκάτην

ἱΣαπιφῶ τῆν θεὸν¹ χρυσοφαῖ θεράπειαν¹ Ἀφροδίτης¹.

κε΄ ἔξ Ἀδωνιδείου

ὦ τὸν Ἀδωνιν.

κς΄

Ⓢ αἰνεταί φοι κῆνος

(κγ΄. An prima haec carminis verba? (κς΄. Idem hoc esse atque frustum nostrum secundum vix putaveris.

κζ'

. . . ὀπταῖς ἄμμε . . .

κη' . ἐπ' Ἔρωτος

(α')

(β')

ἀλγεσίδωρον

. . μυθόπλοκον

κθ'

. τὸ μέλημα τῶμον

λ' παρ' Ἀρισταίνετῳ

Πρὸ τῆς παστάδος τὸν ὑμέναιον ἦδον αἱ μουσικώτεραι τῶν
παρθένων καὶ μελιχοφωναῖ¹ ὅτεραι¹, τοῦτο δὴ Σαπφοῦς τὸ
ἠδίστον φθέγμα.

Γ παρθένοισι
μελλιχοφώναις¹

¶ λ'. Hoc epitheton in papyro quodam nuper repertum est.

λα' παρὰ σχολιαστῇ Ἀπολλωνίου

Ἀπολλώνιος μὲν Ἀφροδίτης τὸν Ἔρωτα γενεαλογεῖ,
Σαπφῶ δὲ Γῆς καὶ Οὐρανοῦ.

λβ' εἰς Ἑσπερον

⁹ **A**στέρων πάντων ὁ κάλιστας . . .

λγ' παρὰ σχολιαστῇ Ἡσιόδου

Σαπφῶ δὲ φησι τὴν Πειθῶ Ἀφροδίτης θυγατέρα.

¶ λβ'. Initium hoc esse Epithalamii hand temere suspicaberis.

λδ'

.	.	.	.	.	ἴθε θυμον
.	.	.	.	.	ἴμι πάμπαν
.	.	.	.	.	ἴ δύνάμαι
.	.	.	.	.	ἴ
.	.	.	.	.	ἴαζ κεν ἦ μοι
.	.	.	.	.	ἴς ἀντιλάμπην
.	.	.	.	.	κάλλον πρόσωπον
.	.	.	.	.	ἴ
.	.	.	.	.	ἔλγχροίσθεις
.	.	.	.	.	ἴΓ. ἴρος

¶ Hoc frustulum nemo resarsit.

λέ' ἱπρὸς Χάραξον¹

ἱαῖ κλύτων μὲν τ' ἐπ' ἱπότεαι πεδ' ἄνδρων¹
ἱκωὺ κ' ἄλων κᾶσλων, ἐἱνέπεις δὲ χαίρην¹
ἱτοῖς φι' λoις, λύπης τέ μ' εἰ σοὶ γένεσθαι¹
ἱφαῖς ἕ' μ' ὄνειδος,

ἱῆτορ¹ οἰδήσας, ἐπὶ τὰ ὕτ' ἄρέσκεο¹
ἱκαρδί' ἄν· ἄσαιο· τὸ γὰρ ν' ὀημμά¹
ἱτῶμον οὐκ οὕτω μ' ἀλάκως χόλας παῖ¹
ἱδων¹ διάκηται·

ἱἀλλά¹ μὴ δόασδε· ἱγέροντας ὄρνις¹
ἱοὺκ ἕλε βρό' χις· συνήμ' ἕγω σ' εὖ¹
ἱοῖ πρὶν ἐσπὸ' λης κακότητος, οἶφ¹
ἱδ' ἄντετέθῃμεν

ἱδαίφ· σὺ δ' ὦν ἄτέραις μετ' ἡλων¹
ἱλφόνων τίθῃ φρένας· εὖ' κολον γάρ¹
ἱνῶν τράφοις¹ τοῖς μάκαρας σάφ' οἶδ' ἕ¹
ἱμοι παρέοντας¹

λφ' εἰς Νηρηίδας

Χρύσαι! Νηρηίδες, ἀβλάβη'ν μοι!
τὸν κασιγνητον δότε τυϊδ' ἴκεσθαι,
καὶ μὲν ᾧ θυμῷ κε θέλη γενεσθαι,
ταῦτα τελέσθην·

ὅσσα δὲ πρὸςθ' ἄμβροτε, πάντα λῦσαι,
καὶ φίλοι'σι φοῖσι χάραν γενεσθαι
καὶ δύναν ἔλχθροισι· γένοιτο δ' ἄμμι
δύσκληα μῆδεῖς.

τὰν κασιγνήταν δὲ θέλοι πόησθαι
ἔμμορον τήμας· ὀνίαν δὲ λύγραν
καὶ λόγοις ὅτοισι πάροιθ' ἄχεύων
ἄμμιον ἐδάμνα

κῆρ ὄνειδος εἰσαΐων τό κ' ἐν χρῶ
κέρρεν, ἀλλ' ἐπ' ἀγλαΐῃ πολίταν
ἄββάλην ἄλλως, ὅτα νῆ κε δαῦτ' οὐ·
δὲν διὰ μάκρω·

καὶ σύνωρον, αἵ κ' ἐθέλη, ἀξιοῖσιν
ἐν λέχεσσ' ἔλχην· σὺ δὲ, κύνν' ἔρεμ'να,
ρίνα πρὸς γάῃ θεμ'ένῃ κακάνθην
ἄλλα πεδάγρη.

λζ' ἱπρὸς Χάραξον¹

ἸΚύ¹πρι, καὶ σὲ πῖ¹κροτέρ¹ον ἐπεύρ¹οι,¹
Ἰμη¹δὲ καυχάσαιτο τόδ' ἐννέ¹ποισα¹¹
ἸΔωρίχα τὸ δεύτερον ὥς πόθ¹ε¹ννον¹
Ἰεῖς¹ ἔρον ἦλθε.¹

λη' πρὸς Ἀνακτορίαν

○ Ἰ μὲν ἱππῆων στρότον οἱ δὲ πέσδων
οἱ δὲ νάων φαῖς' ἐπὶ γᾶν μέλαιναν
ἔμμεναι κάλλιστον· ἔγω δὲ κῆν' ὅτ-
τω τις ἔραται.

πάγχυ δ' εὖμαρες σύνετον πόησαι
πάντι τοῦτ'· ἃ γάρ πόλυ περσκέθουσα
Ἰκάλλ¹λος ἀνθρώπων Ἰλένα τὸν ἀνδρα
Ἰκρίνεν ἀρ¹ιστον

Ἰδς τὸ πᾶν¹ σέβας Τροίης ὄλεσσε,
Ἰκωὺδὲ πα¹ίδος οὐδὲ φίλων τοκήων
Ἰμᾶλλον¹ ἐμνάσθη, ἀλλὰ παράγαγ' αὐτὰν
Ἰπῆλε φίλει¹σαν

ἸΩρος· εὐκ¹αμπτον γάρ Ἰαεῖ τὸ θῆλ¹ον
Ἰαῖ¹ κέ¹ τις κούφως τ¹ὸ πάρον ν¹οήση·

ἄμ' με νυν, Ἐννακτορία, ἱστὺ μέμναι-
ἱστὺ οὐκ ἀπαρτοίσα' ἱστὺ,

ἱστὺς κε βολλοίμην ἔρατόν τε βῆμα
κάμαρυχμα λάμπρον ἴδην προσώπω
ἦ τὰ Λύδων ἄρματα κἄν ὄπλοισι
ἱστὺδομ' ἀχεντας·

ἱστὺ μὲν ἴδ' ἱστὺ οὐ δύνατον γενέσθαι
ἱστὺστ' ἱστὺ ἀνθρώποις· πεδέχην δ' ἄρασθαι
ἱστὺν πέδηχον λωΐτερον βρότοισιν·
ἱστὺ λελάθεςθαι.¹

λθ'

τ' ἐξ ἀδοκήτω.

μ' εἰς Ἡραν

Πλάσιον δὴ μ' οἱ κατ' ὄναρ παρρήϊ,¹
πότνι' Ἡρα, σὰ χ' ἀρίεσσα μόρφα,¹
τὰν ἀράταν Ἐτρ' εἶδοι φίδον κληϊ.¹
τοι βασίλῃες



ἐκτελέσαντες Ἴτροίᾱς ὄλεθρον·¹
πρῶτα μὲν παρ' ὠκυρόω Σκαμάνδρῳ¹
τυϊδ' ἀπορμάθεντες ἐπ' οἶκον ἱκην¹
οὐκ ἐδύναντο,

πρὶν σέ καὶ Δί' ἀντίσσαι μέγιστον¹
καὶ Θυῶνας ἱμμερόεντα παῖδα.¹
νῦν δὲ κ' ἄγω, πότνια, λίσσομαί σε¹
κατ' τὸ πάλαιον¹

ἄγνα καὶ κἀλ' ἐν Μυτιλανάαισι¹
ἴπ' ἀρῇένοις με δρᾶν πάλιν, αἷς χορεύην¹
ἄλ' ἡμὶ σῆαίσι πόλλ' ἐδίδαξ' ἐόρταις¹
τόλλα τ' αἰείδην·¹

ὥς τε νᾶας Ἀτρείδαι σὺν ὕμιν¹
ἄρην Ἰλῖω, πάλιν ὥς πλεοίσφ¹
ἔμμεναι κᾶμοι, κέλομαί σ', ἄρωγος,¹
ἦ Ἡῖρα, πίθοιο.¹

μα'

ἐν Θυέλλαισι ζαφ' ἔλοισι ναῦται
ἐκφοβήθεντες¹ μεγάλας ἀήταις
ἄββαλον τὰ φόρτιλ' ἀπὶ χέρσῳ
πλοῖον ὀκελλαν·¹

ἴμῃ μάλιστ' ἔγωγ' ἄλ' μοῖαν πλέοιμι
 ἴχειμάσαντος, μῆδ' ἔτ' φόρτι' εἴκ' αἴ
 ἴββαλοῖμ' εἰς ἄλμαλ' ἄτιμ', ἔπει κῆ-
 ἴτ' ἐν φρέσι τάρβος.¹

ἴαί δ' ἐ Νήρηϊ προῖόντι πόμπῃ
 ἴένναλφ' τᾶμ' ἐξέσεται δέκε[σθαι]
 ἴφόρτι'

μβ'

ἴαί δ' ἐ μοι γάλακτος ἐπάβολ' ἦσ' κε
 ἴτωῦθατ' ἦ παίδων δόλοφυν ἴποήσ' ει
 ἴρμένα, τάχ' οὐ τρομέροις προῖοντι ἄλλα
 ἴλέκτρα κε πόσσι.¹

ἴηρχόμαν· νῦν δ' ἐλ' χροά γῆρας ἦδη
 ἴμυρίαν ἄμμον ρύτιλ' ἀμφιβάσκει,
 ἴκω πρὸς ἄμμ' ἴΕροῖς πέταται διώκων
 ἴἀλγεσίδωρος.¹

¶ μᾶ'. Pompae in modum apud Graecos mos fuit, ad nuptias saltem,
 dona ferre. ¶ μβ'. Novissimum verbum e frustulo XXVIII mo huc detuli.

μγ'

ἱάϊσ' ἔγων ἔφ' ἱαν· ἄγ' ἵνα γύναικες,¹
οἶα μ' ἐμνάσσεσθ' ἄϊ μέχρι γήραος¹
ὅττιν' ἄλ' ἡμες ἐν νεότ' αὖτις λάμπρα¹
συννεύ' ὑπὸ ἡμῶν·

ἄγ' ἵνα μ' ἐν γὰρ καὶ κάλ' ἅλα πόλλ' ἐν αὖτ' αὖ¹
δράσασθαι μὲν· πόλιν δ' ἀπυλιππανοῖσαν¹
σφῶϊν¹ ὁξείαις δ' ἄκεν ἡμερός μοι¹
ἔθ' ἡμῶν ἄσπετος·¹

μδ'

ὅττα γάρ κ' ἐν ἄν' τιον εἰσίδω σε
τότ' ἔμ' οὐ φύνν' ἔρμιόνα τεαύ' αὖτ' αὖ¹
φαίνεται¹, ξάνθ' αὖ δ' ἔλ' ἐν σ' εἰσκήν
ἔστιν ἔπει' ἡμες

ἡμῶν κόρ' αὖτις θνάταις. τόδε δ' ἔσθ' ἡ, τὰ σ' αὖ
καλλόν' αὖ παῖσαν κέ με τὰν μερίμναν
ταῖς θύ' ἡλ' αὖ ἀντιδ' ἰδων, π' αὖτ' αὖ δὲ
παῖσιν σε τίην·¹

¶ μδ'. Hermiona, ut Helenae filia, uno gradu minus dea quam illa fuit.

με' πρὸς Γογγύλην

Τὸ νῆδε μοι νυκτὸς κ'έλομαι σ' ἄπελθε,¹
Γόγγυλα β'ρόδ'ανθι, λάβοισα Λύδαν¹
παῖκτιν· ἄ¹ σὲ δηῦτε πόθος τίς ἄμμος¹
ἀμφιπόταται

τὰν κάλαν· ἃ γὰρ κατάγωγις αὐτὰ
ἐπτόχισ' ἴδοισαν, ἔγω δὲ χαίρω.
καὶ γὰρ αὐτὰ δὴ π'οτ'¹ ἐμέμφ'όμαν τὰν¹
Κυπρογέν'ηαν.¹

ἄς ἄραμα¹ μὴ χάριν ἀβφέρην μοι¹
τοῦτο τῷ¹πος, ἀλλά σε, τὰν μάλιστ'¹
βόλλομαι θνάταν κατίδην γυναικῶν,¹
ἄψ πάλιν ἔλκην.¹

μϜ'

. . . ¹ καὶ γὰρ δὴ σὺ μ' ἔξ¹ πρότ'¹ οἶκον¹
ἄρτ'ι κῆσμελπες· κ'ατὰ¹ ταῦτα δ' ἤκω.¹
ὦ¹ ζάλεξαι· καὶ δ' δ' ἴθι¹, τῷ δὲ κ'άλλεος¹
ἄ¹δρα χάρισσας¹!

στείχομεν γὰρ πλάσι¹ον· εὖ δὲ φοῖσθα¹
κα¹λὶ σὺ τοῦτ'· ἄλλ' ὅττι¹ τάχιστα ταίς σαις¹

Ἰπαὶ ῥῖθ' ἔνοις ἄππεμπε· θέοι δὲ δῶν
Ἰμ' ὦ κ' ἐν ἔχοιεν.

Ἰαὶ γάρ ῥ' ἔδος μέγαν εἰς Ὀλ' ὑμνον
Ἰβᾶτος ἄλ' ἄρω' ποισιν, Ἰαὶ κε

μζ' ἔξ ἐπιθαλαμίου

πάρθενοι δ' ἐταῖσδεσι πὲρ θύραισι
παννυχίσδομ' ἐν, πολυόλβε γάμβρε,
σᾶν αἰδοῖσ' αἰ φιλότατα καὶ νύμ-
φας ἰοκόλπω.

ἄλλ' ἐγέρθε' ἰς εὖτ' ἐπίησιν αὖτως
στεῖχε, σοῖς τ' ἄγοι πόδας αὖτος Ἑρμῆς
ἦπερ ὅσσον ἄμμορος ἔσσε' ὅσσον
ὑπνον ἰδῶμεν.

Μελῶν α'
χηγηδ'

¶ μζ'. Extremam stropham mutato initio vix certius novi fuisse carminis credideris.

BIBΛION ΔΕΥΤΕΡΟΝ

μη' πρὸς Ἀτθίδα

Ἡράμαν μὲν ἔγω σέθεν, Ἀτθι, πάλαι ποτά,
ἄς ἔμ' ἀνθεμόεσσ' ἔτι παρθενία σὺ δέ]

σμίκρα μοι πᾶϊς ἔμμεν' ἐφαίνεο κᾶχαρις,

μθ'

(α')

οὐ τι μ' ὕμμες

(β')

. . . ἄς θέλετ' ὕμμες

[μη'. Secundam lineam ex Terentiani Mauri paraphrasi refeci. Quae has tres lineas fortasse secuta sunt habes Anglice ad pag. 79a.

ν'



έοι δ' αἰμίλῳνες ᾠρ'ον ἐπαύτικα δάκ'ρυα'

να'

ἀλλ' ὃν μὴ μεγαλύννῃς δακτυλίῳ πέρι.

νβ'



ὕκ οἶδ' ὅττι θέω' δύο μοι τὰ νοήματα.

νγ'

ψαύην δ' οὐ δοκίμοιμ' ὀράνω [δύσι πάχεσι].

νδ' παρὰ Μαξίμῳ Τυρίῳ

ἐκβακχεύεται ὁ Σωκράτης ἐπὶ Φαίδρῳ ὑπὸ τοῦ ἔρωτος, τῇ δὲ Σαπφοῖ ὁ ἔρωσ ἐτίναξε τὰς φρένας ὡς ἄνεμος κατάρης δρυσὶν ἐμπεσών.

νε΄

. . . . μάλα δὴ κεκορημένοις
Γόργως

νϛ΄

. . . . ἔγω δ' ἐπὶ μολθάκων
τύλαν ὀσπολέω μέλε' . . .

νζ΄

καίναν μὲν τε τύλαν κατὰ σὰ σπολέω μέλεα

νη΄

ὁ μὲν γάρ κάλος [εἷς κάλος] ὅσον ἰδὴν πέλει,
ὁ δὲ κᾶγαθος αὐτικά καὶ κάλος ἔσσεται.

νθ΄

. . . . πόλυ πάκτιδος ἄδυμελεστέρα

(¶ νε΄. Fuit Gorgo et ipsa chorodidascalus.

ξ΄

χρύσω χρυσότερα

ξα΄

. ιάνω μαλακωτέρα

ξβ΄

ώϊω πόλυ λευκότερον

ξγ΄

μύρραν

ξδ΄ παρὰ Πολυδεύκει

Ἄνακρέων . . στεφανοῦσθαι φησι καὶ . . καὶ ἀνήτῳ ὥς καὶ
Σαπφῷ καὶ Ἀλκαίῳ· οὗτοι δὲ ἄρα καὶ σελίνοις.

¶ ξγ΄. Hoc verbum in frustulo LXVI^{mo} nuper repertum est.

ξε' ἐξ ἐπιθαλαμίου

.¹ ἄλλ' ἄγит', ὦ φίλοι,
ἰοίδοας ἀπυλήξομεν,¹ ἄγχι γὰρ ἀμέροα.

ξϝ' Ἀνδρομάχης Γάμοι

. . Κύπρῳ¹
κᾶρυξ ἦλθε θόῳ δυνάμι μ' ἐλέῳ¹ ξθεις
ἰδοίς τάδε κᾶλα φόρεις τάχυνς ἄγγελος

τάς τ' ἄλλας Ἀσίας τάδ' ἔλον κλέος ἄφθιτον·
Ἔκτωρ καὶ σὺν ἔταιροι ἄγοισ' ἐλικώπιδα
Θήβας ἐξ ἰάρας Πλακίας τ' ἀπ' ἐυννάω
ἄβραν Ἀνδρομάχαν ἐνὶ ναῦσιν ἐπ' ἄλμυρον
πόντον· πόλλα δ' ἐλίγματα χρύσια κᾶμματα
πορφύρα κατ' αὐτμενα, ποίκιλ' ἄθρήματα,¹
ἀργύρα τ' ἀνάριθμα ποτήρια κᾶλέφαις.'

ὥς εἶπ'· ὀτραλέως δ' ὀνόρουσε πάτηρ φίλος,
φάμα δ' ἦλθε κατὰ πτόλιν εὐρύχορον Ἴφιλω.¹
αὐτικ' Ἰλιάδαι σατίναις ὑπ' ἐυτρόχοις
ἄγον αἰμιόνοις, ἐπέβαινε δὲ παῖς ὄχλος
γυναικῶν τ' ἄμα παρθενίκαν τ' ἀπαλοσφύρων·
χωρίς δ' αὖ Περάμοιο θύγατρες ἱπῆϊσαν.¹
ἵπποις δ' ἄνδρες ὑπαγον ὑπ' ἄρματα, σὺν δ' ἴσαν¹
πάντες ἄῖθροι· μεγάλωσι δ' ἴεν μέγας¹
δᾶμος¹ κᾶνίοχοι φᾶλάροισι¹ κᾶκαδόμεναις¹

πρώλοις ἔλ'ξαγοῖν

Ἰὸτα δηῦτ' ὀχέων ἐπέβαν ἱῖκελοι θείοις¹
ἸῖΕκτωρ Ἀνδρομάχα τε, σύνλαγον ἀόλ'λεες,¹
ῶρμα τ' ἄ πρώλις ἄψ' ἐράτεν'νον ἐς Ἰλιον·
αῦλος δ' ἄδυμέλη'ς κιθάρῃ¹ τ' ὄνεμείχυντο¹
καὶ ψόφος κροτάλ'ων· λιγέ'ως δ' ἄρα πάρ'θενοι¹
ἄειδον μέλος ἄγν'ον, ἱκάλ'νε δ' ἐς αἴθ'ρα¹
ἄχῳ θεσπεσία, γέλ'ασαν δέ τ' Ὀλύμπιοι.¹
πάντα δ' ἦς κατ' ὁδοῖς θαλία· κεκέραντο γάρ¹
κράτηρες φίλαί τ', ἐπ'ί τ' εἰλέδεων πλάκ'ων
μύρρα καὶ κασία λίβανός τ' ὄνελίχυντο·
γύναικες δ' ἐλέλυσδον ὅσαι προγενέστεραι,
πάντες δ' ἄνδρες ἐπήρατον ἴαχον ὄρθιον
πάον' ὀγκαλέοντες ἐκάβρον εὐλύραν,
ῦμνην δ' ἸῖΕκτορα κ' Ἀνδρομάχην θεοεικέλοις.

Ξξ' ἴσως τῆς αὐτῆς ῥόδης

. . . αἴ τ' ὄρα καὶ στεφανοπλόκην.

Σαπφοῦς ἸΜελῶν¹
β'

¶ Colophonem fini frustuli LXVI mi ascriptum huc transtuli.

BIBΛION TPITON

ξη' εἰς τὰς Χάριτας

Βροδοπάχες ἄγνοι Χάριτες δεῦτε Δίος κόραι

ξθ' ἐπ' Ἔρωτος

Ἦύκτι τῷδ' ὄναρ, Ἄτθ', εἶδον Ἔρον τὸν δολομάχανον¹
ἐλθοντ' ἐξ ὀράνω πορφυρίαν προῖέμενον χλάμυν.

ο'

. . . ὁ δ' Ἄρευσ φαίσι κεν Ἄφαιστον ἄγην βίῃ.

¶ ξθ'. Prior linea tota est ficticia. ¶ ο'. Hoc forsitan Alcaeo sit tribuendum.

οα' πρὸς ἀπαίδευτον γυναῖκα

κατθανοῖσα δὲ κείσεαι οὐδέ τι μνημόσυνα σέθεν
ἔσσετ' οὐδέποτ' εἰς ὕστερον· οὐ γὰρ πεδέχεις βρόδων

τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κὰν Αἶδα δόμοις
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐππεποταμένα.

οβ'

Οὐδὲν δοκίμωμι προσίδοισαν φάος ἁλίω
ἔσσεσθαι σοφίᾳ πάρθενον εἰς οὐδένα ποι χρόνον
τοιούταν

ογ'

Ἡρῶν ἐξεδίδαξ' ἐκ Γυάρων τὰν ἀνυόδρομον.

Ἰσαπφοῦς Μελῶν

γ'

ἸΒΙΒΑΙΟΝ ΤΕΤΑΡΤΟΝ¹

οδ΄

. . . ἀλλὰ τις οὐκ ἔμμι παλίγκοτος
ὄργαν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω . . .

οε΄ Ἀφροδίτης

ἸΩ Ψάπφοι¹, σύ τε κᾶμος θεράπων Ἔρος

οϛ΄

Μνάσεσθαι τινά φαιμ' ἄψερον ἀμμένων.

οζ' παρὰ Δίῳνι

λάθρα μὲν γὰρ ἤδη τινὰς καὶ ἑτέρους ἔσφηλε καὶ ἐψεύσατο,
γνώμη δ' ἀνδρῶν ἀγαθῶν οὐδένα, ἧ κατ' ἀνδρα μοι ὀρῶς
ἔστηκας.

Ἰλάθρα μὲν τινὰς ἐψεύσατο κατέρους
ἃ δ' ἀνδρῶν ἀγαθῶν οὐδένα πώποτα
γνώμα¹

οη'

μὴ κίνη χέραδας

οθ'

τόν φον παῖδα κάλει

ἸΣαπφοῦς Μελῶν
δ¹

¶ οζ'. Fortasse eiusdem hoc est carminis atque superius.

BIBΛION ΠΕΜΠΤΟΝ

π' πρὸς τὴν λύραν

ᾠδ.
Ἀγε δῖα χέλυνά μοι
φωνάεσσά τε γίγνεο.

πα' πρὸς Ἀτθίδα

ᾠδ.
Ἐρος δηῦτέ μ' ὁ λυσιμέλης δόνει
γλυκύπικρον ἁμάχανον ὄρπετον,
Ἀτθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότῃ.

¶ π'. Cum verbis quae olim secuta sunt lyra respondit. ¶ πα'. Fuit Andromeda et ipsa chorodidascalus.

πβ' ἱπρὸς Ἀτθίδα¹

ἱ. . Ὑάπφ', ἡ μάν οὔτως ἔγω οὔ σε φιλήσω.¹
ἱὼ φαίν' ἄμμι, κάξ εὔναν λυῖε τέαν¹

ἱπεφιλημέναν ἱσχυν, ὕδατι δέ¹
κρίνον ἱὼς ἀκήρατον παρὰ κράναν¹
πέπλον Χῖον ἱἀπύσχοισα λούεο.¹

καὶ Κλεῖῖς σάων ἱκαβφέροισα κέδραν¹
κροκόντα λώπεά ἱσ' ἐββάλη καὶ¹
πέπλον πορφύριον· ἱκάββεβλημένη¹

χλαίνῃ πέρ σ' ἔξἱακρισάντων ἄνθινοι¹
στέφανοι περὶ σὸν κάρα δέθεντες,¹
κάλλθ' ὅσα μαινῆς μ' ἄδεα καλλόνῃ.¹

φρῦσσον, ὦ Πραξίνω, κάρυ' ἄμμιν, ὡς¹
παρθένων πότον ἀδίω πόήσω¹
ἔκ τινος γάρ θέων ταῦτ' ἄμμι, τέκνον.¹

ἱἡ μάν τῷδ' ἀμέρῃ προτὶ φιλτάταν¹
ἱΜυτιλάνναν πολίων ἡὔξατ' ἡδη¹
ἱγυναίκων ἀ καλίστα Ὑάπφ' ἀπύβαν¹

ἱπεδ' ἀμμέων, ἀ μάτηρ πεδὰ τῶν τέκνων.¹
ἱφίλτατ' ἱἈτθι, μῶν ἄρα ταῦτα τὰ πρὶν¹
ἱἐπιλάθειαι πάντ' ἱὲ ὁμναίσῃ ἔτι; . .¹

πγ'

ἱπρὸς Ἀτθίδα¹

²⁷
ἱ Ἀτθιδ' οὔποτ' ἄρ' ὀψομαι,¹
τεθνάκην δ' ἀδόλως θέλω.
ἄ με ψισδομένα κατελίπτανεν

πόλλα, καὶ τόδ' ἔειπέ μοι·
"ὦμι' ὥς δεῖνα πεπόνθαμεν·
Ψάπφ', ἧ μάν σ' ἄέκοισ' ἀπυλιππάνω.'

τάν δ' ἔγω τάδ' ἀμειβόμαν·
"Χαίροις' ἔρχεο κᾶμεθεν
μέμναις'· οἷσθα γάρ ὥς τε πεδήπομεν.

αἱ δὲ μὴ, ἄλλὰ σ' ἔγω θέλω
ὀμναισαι τῷ σὺν λάθῃεαι,
ὅσσ' ἄμμιες φίλα¹ καὶ κάλ' ἐπάσχομεν'

πόλλοις ἃ στεφάνοις ἴων
καὶ βρ'όδων γλυκίων γ' ὕμοι
κάπ π'λόκων¹ πᾶρ ἔμοι περεθήκκο,

καὶ πόλλαῖς ὑπαθύμιδας
πλέκταις ἀμφ' ἀπάλας δέρα
ἀνθέων ἔ'κατον¹ πεποημέναις,

καὶ πόλλω νῆάρα' ἔν μύρω
βρενθείω πρὸς ἔμοι χροά' ἔν
ἐξαλείψαο καὶ βασίληϊ,

καὶ στρώμναν ἐπὶ μολθάκων
ἀπάλλαν παρ' ὀπα' ὑόνων
ἐξίης πόθον ἄβρον Ἰανίδων·

κωῦτε τις ἰλόφος οὔτε τι
ἶρον οὔδ' ὕδατος ρόα
ἔπλετ' ὀππ' ὅθεν ἄμ' ἡμες ἀπέσκομεν·

οὐκ ἄλσος τί ποτ' εἴλαρος
ἰπύκνος ἀρχομένω ψόφος
ἰάηδων ἔχε ποι' κίλακοιδή,

ἴσθτι μὴ σὺν ἔμοι ζαφοί-
ἴταισα ἴ

[Atthidem haud male suspicaberis cognomen feminae Atheniensis fuisse;
Ionum nomen Athenienses apud Lesbios potuerunt habere.

πδ' (α')

Γ. καὶ ταῦτά σ' ἀμειβόμεν ἔγω·
Γ' Νῆ θέαν ἔγω σοι τόδ' ὁμώμοκα
Γ' ὥς οὐδ' αὖτα πόλλαις, ἄλλ' ἴαν ἦχον

Γ' μόναν ἐκ τῷ Δίῳ τάν' ἑπαρθέναιαν
Γ' ὅμως δ' οὐκ ὀδῶν' ὠρρώδην ὑπὲρ ὅν
Γ' ἀπὺ μοί γ' ἐπέσκηψ' Ἡρα βάλεσθαι.'

Γ' ταῦτ' ἔγω σ' ἡλύφρανα ἄρ', ὥξυβόην
δ'. Γ' Ἄμμι μάν', ἑπαρθέν', ἄ νύξ οὐκὶ βάρυ
Γ' φαίνεται' ἔμμεν' ὥστ' οὐ μὴ σύ γ' ἀτύξη.'

(β')

παρὰ Λιβανίῳ

Εἰ οὖν Σαμφῶ τὴν Λεσβίαν οὐδὲν ἐκώλυσεν εὐχασθαι
νύκτα αὐτῇ γενέσθαι διπλασίαν, ἐξέστω καὶ μοι παρὰ πλήσιον
αἰτῆσαι.

Γ. τοῦτο δ' ἴσθι, διπλασίαν
κήναν νύκτ' ἄρασθαι μ' ἄμμι γένεσθαι.'

(¶ πδ' (β')). Fortasse eiusdem hoc est carminis atque superius.

ἦρ' ἄ'
 δῆρα το'
 Γογγύλα τ' ἔφατ'· 'Οὐτι πα τόδ' ἔγνωσ;¹

ἦ τι σᾶμ' ἐθαύσαο ταῖς ὁπώ·¹
 παῖσι;· 'Μάλιστά γ' 'Εἶπον· "Ἐρ·¹
 μαις γ' εἴσηλθ' ἔπ' δ'νοίρατός μ', ἔγω δέ¹

εἶπον· "Ω δέσποτ', ἔπ'παν ὀλώλαμεν·¹
 οὐ μὰ γάρ μάκαιραν ἔγω¹
 οὐδὲν ἄδομ' ἔπαρθ' ἄγα'ν ἔτ' ὄλβω,¹

κατθάνην δ' ἡμερός τις ἔχει με καί¹
 λωτίνοις δροσόεντας ἔδ·¹
 χθoις ἰδὴν Ἀχέρ'οντος

πφ' (α')

Ἰπρὸς Ἀτθίδα᾽

⁵⁷ Ἰ Ἀτθι, σοὶ κᾶμ' Ἀνακτορία φίλα᾽
Ἰπηλόροισ' ἐνὶ Σάρδεσσιν᾽
Ἰναίει, πόλλ' ἄλλακι τυίδε νῶν ἔχουσιν,

ὥς ποτ' ἐζώομεν βίον, ἄς ἔχε
σὲ θέξ' ἐκείλ' ἄρι-
γνώτ' , σὺ δὲ μάλιστα ἔχαιρε μόλ' .

νῦν δὲ Λύδασις ἐμπρέπεται γυναι-
κεσσιν ὥς ποτ' ἄελίω
δύντος ἄβροδοδάκτυλος σελεύνα

πᾶρ τὰ περρέχοισ' ἄστρα, φάος δ' ἐπί-
σχει θάλασσαν ἐπ' ἄλμυραν
ἴσως καὶ πολυνέμοις ἀρούραις,

ἄ δ' ἐέρσιν κάλα κέχεται, τεθᾶ-
λαισι δὲ βρόδα κᾶπαλ' ἄν-
θρυσκα καὶ μελίλωτος ἀνθ' ἐμώδης.

πόλλα δὲ ζαφροίταις ἄγαντας ἐπι-
μνάσθεις Ἀτθίδος ἡμέρω,
λέπταν ποι φρένα κῆρ' ἄσφ' βόρηται·

κησί τ' ἔλθην ἄμμ' ὀξυβόη· τὰ δ' οὐ
 νῶν γ' ἄπυστα νύξ πολύως
 γαρύει ἱεῖταλόσπολ' ὄν τὸ μέσσον.

πφ' (β')

πρὸς ξαντήν

Ⓢ ἱμῖε, ἰρῆσ' ἰον· οὐκ ἄμ' ἡμέαισι μόρ-
 φαν ἐπ' ἡμερῶν ἐξίης
 θόαις ὑμν' ὀχέταις ἱ' Ἀδωνίδην

ἱφροντίδεσιν· ἄλλ' ἄλστομον γὰρ ἄτι-
 μόμβροτοῖς ἴσσε τ' ἡμερος
 καὶ δαμῆσσικάρδιος Ἀφροδίτα,

καὶ δὲ μ' ἐλλίχον νέκταρ ἔχευ' ἅπνυ
 χρυσίας φρενῶλοια
 ἱπροχ' ὥς τέαις πραπίδεςσι Πείθω.

πζ' ἐπ' Ἀφροδίτης

χερρόμακτρα δὲ καὶ γενύων
 πορφύρα καταρταμένα, τὰ Τιμας

Ⓢ πφ' (α'). Anaetoriam lunae aequiperando summonet nostra solem sibi
 esse Atthidem, siquidem Atthis est quam alloquitur.

εἷς τ' ἔπεμψ' ἀπὺ Φωκάας,
δῶρα τίμια

πη' παρ' Ἑσυχίῳ

Τιμαδία· μικρὰ Τιμ'άς.¹

πθ' παρ' Ἰουλιανῷ

ἦλθες καὶ εὖ ἔποίησας· ἦλθες γὰρ δὴ καὶ ἀπὼν οἷς γρά-
φεις· ἐγὼ δέ σε τ' μαῶμαν· ὃν δ' ἐφύλαξας τ' ἐμὴν φρένα καιο-
μένην πόθῳ . . . χαίρε δέ καὶ αὐτὸς ἡμῖν πολλά, καθάπερ
ἡ καλὴ Σαπφώ φησιν, καὶ οὐκ ἰσάριθμα μόνον τῷ χρόνῳ δν
ἀλλήλων ἀπελείφθημεν, ἀλλὰ γὰρ καὶ αἰεὶ χαίρε.

⁵
¶ ἦλθες· κεῖ ἔποίησας· ἔγω δέ σε μαϊόμαν,
ὃν δ' ἐφλαξας ἔμαν φρένα καιομένην πόθῳ·

χαίρε πολλά τε καὶ φισάριθμα τόσῳ χρόνῳ
ἀλλάλαν ἐλελείμεθ' 1

¶ πζ'. Initium opinabile huius carminis Anglice habes ad pag. 79a.
¶ πθ'. Secundae Juliani lineae pars media corrupta est; versus, quales
nunc scribo, rectius in secundum librum transtuleris.

γ' παρ' Ἀριστείδῃ

. . τὸ ὑπὲρ πάσης τῆς πόλεως ἐστηκὸς γάνος οὐ διαφθεῖρον
τάς ὄψεις, ὡς ἔφη Σαπφώ, ἀλλ' αὖξον καὶ στέφον καὶ ἄρδον
ἕμα εὐθυμίᾳ.

γα' παρ' Ἀριστοτέλει

. . ἢ ὥσπερ Σαπφώ, ὅτι τὸ ἀποθνήσκειν κακόν· οἱ θεοὶ γὰρ
οὕτω κεκρίκασιν· ἀπέθνησκον γὰρ ἄν.

γβ' παρ' Εὐσταθίῳ, ἱερὸς Χάραξον¹

τούτους σου τοὺς κατασκόπους οὐ πόρνη κατὰ τὴν ὕμνου-
μένην Ἱεροχουντίαν ἐκείνην τῷ τοῦ ἐμοῦ τόπου καλῶ παρε-
νέριψε, φίλια τις δηλαδὴ πολυρέμβαστος καὶ καλὸν δο-
κοῦσα, εἴποι ἂν ἡ Σαπφώ, δημόσιον, ἀλλὰ καὶ καθαρά, καὶ
κατὰ τὴν παρ' Ἑσιόδῳ Δίκην παρθένης, καὶ ἱστοίς¹ πολλοῖς
ἀνομίλητος.

γγ'

§ Ἀλλὰ, μὴ κάμπτε στέραν φρένα . . .

ϩδ' ἐπὶ τοῦ τέττιγος

. . . πτερύγων ὑπακακχέει
λιγύραν αἰοῖδαν, ὅποτα φλόγι
Ἰόθελος κατέτα Ἰγάαν
ἐπιπτεπτάμενος καταύγει . . .

ϩε' παρὰ Ζηνοβίῳ

Γέλλως παιδοφιλωτέρα

. . Γελλῶ γάρ τις ἦν παρθένος· καὶ ἐπειδὴ ἄώρως ἐτελεύτησε,
φασὶν οἱ Λέσβιοι αὐτῆς τὸ φάντασμα ἐπιφοιτᾶν ἐπὶ τὰ παι-
δία, καὶ τοὺς τῶν ἄώρων θανάτους αὐτῇ ἀνατιθέασιν.

ϩϛ'

ϩϛ' Αβρα, δηῦτε Ἰσέ, πάγχρη ἄς ἰάλαι ἀλλόμαν . .

ϩϝ'

⊕ αἶσι δὴ ποτα Λήδαν ὑακίνθινον
πεπυκνόμενον ὤϊον
εὖρην

γη' ἐπ' Ἀνδρομέδης

. τίς δὲ
ἀγροΐωτις ἀγροΐωτιν ἐπεμμένα
σπόλαν ἴσοι θάλῳει νόον,
οὐκ ἐπισταμένα τὰ βράκε' ἔλκην ἐπὶ τῶν σφύρων;

qθ'

ἄλλ' ἔων φίλος ἄμμιν
λέχος ἄρνυσο νεώτερον·
οὐ γὰρ τλάσομ' ἔγω συνοί-
κην νέω ἔσσω γεραιτέρα.

ρ'

ὁ πλοῦτος δ' ἄνεν ἀρέτας
οὐκ ἀσίνης πάροικος·
ἃ δ' ἐξ ἀμφοτέρων κράσις
δαίμονίαν ἄκραν ἔχει.

ρα' εἰς Χάριτας καὶ Μούσας



εὐτέ νυν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι

ρβ'

. πάρθενον ᾠδύφωνον

ργ' χοροῦ καὶ Κυθереΐας

Κατ'Ἰνναΐσκει, Κυθέρη', ἄβρος "Αδωνις· τί κε θείμεν;
— Καττύπτεσθε, κόραϊ, καὶ κατερείκεσθε χίτωνας.

ρδ' παρὰ Πανσκανίᾳ

Πάμφως δὲ, δς Ἀθηναίοις τῶν ὕμνων ἐποίησε τοὺς ἀρχαιο-
τάτους, οὗτος ἀκμάζοντος ἐπὶ τῷ Λίνῳ τοῦ πένθους Οἰτό-
λινον ἐκάλεσεν αὐτόν· Σαπφῷ δὲ ἡ Λεσβία τοῦ Οἰτολίνου
τὸ ὄνομα ἐκ τῶν ἐπῶν τῶν Πάμφω μαθούσα, "Αδωνιν ὁμοῦ
καὶ Οἰτόλινον ᾄσε.

ρε'

ἄμφι δ' ἄβροις λαasiois' εἶ ἴ' ἐπύκασσε . . .

¶ ργ'. Ex Adonideo.

ρϝ' ἐπὶ τῶν μὴ βουλομένων παθεῖν τι φαῦλον μετὰ
ἀγαθῶν

Μήτ' ἔμοι μέλι μήτε μελίσσαις.

ρς' παρὰ Κλεάρχῳ

. . ὅθεν αἴ τε περὶ τὴν Περσεφόνην ἀνθολογεῖν λέγονται, καὶ
Σαπφῷ φησιν ἰδεῖν ἄνθε' ἀμέργουσιν παῖδ' ἄγαν ἀπάλαν.

Ἐῖδόν ποτ' ἄνθε' ἀμέρ-
γοῖσιν παῖδ' ἄγαν ἀπάλαν ἔγω.¹

ρη' πρὸς τὴν Θυγατέρα, ὅτε ἀπέθνησκειν

οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ
θρῆνον θέμεν'.¹ οὐκ ἄμμι πρέποι τάδε.

ρθ' παρὰ Πικυσανίᾳ

καίτοι γε καθαρῶς τὸν χρυσὸν ἀπὸ τοῦ ἰοῦ, ἥ τε ποιήτρια
μάρτυς ἐστὶν ἡ Λεσβία καὶ αὐτὸς δὲ χρυσὸς ἐπιδείκνυσιν.

ἰκόθαρος γὰρ ὁ χρῦσος ἴω.¹

ρί' παρὰ σχολιαστῇ Πινδάρου

ὁ δὲ χρυσὸς ἄφθαρτος· καὶ ἡ Σαπφῶ ὅτι· Διὸς παῖς ὁ χρυ-
σός, κεῖνον οὐ σῆς οὐδὲ κίς δάπτει, βροτέαν †φρένα κράτι-
στον φρενῶν.†

ἸΔίος γὰρ παῖς ἔστ' ὁ χρῦσος·
κῆνον οὐ σέες οὐδὲ κίς
δαρδάπτουσ'· ὁ δὲ δάμναται
καὶ φρένων βροτέαν κράτιστον.¹

ἸΣαπφοῦς Μελῶν
ε'¹

¶ Ultima scholiastae verba corrupta sunt.

ῚΒΙΒΛΙΟΝ ΕΚΤΟΝῚ

ρια'



ἔδυκε μὲν ἄ σελάννα
καὶ Πληιάδες, μέσοι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὥρα,
ἐγὼ δὲ μόνα κατεύδω.

ριβ' ἐπὶ κορῶν



λήρης μὲν ἐφαίνεται ἄ σελάννα,
αἶ δ' ὥς περὶ βῶμον ἐστάθισαν

ριγ'

(α')



ἄκραϊονίαν τε κύγεια

(β')



ἄ βρύσσαι φύγοιμι, παίδες ἥβα

ριδ'

Κρήσσαι νύ ποτ' ὦδ' ἐμμελέως πόδεσσιν
ᾠρχηντ' ἀπάλοις' ἄμφ' ἐρόεντα βῶμον

πόας τέρεν ἄνθος μάλακον μάτεισαι.

ριε' ἱπρὸς] Μνησιδίκην

Εὐμορφοτέρα Μνασιδικα τάς ἀπάλας Γυρίνως

ριφ' εἰς Εἰρήνην

⁵ Ασαροτέρας οὐδαμά ποι, Εἰρήνα, σέθεν τύχοισα

ριζ' ἱπρὸς Μνησιδίκην

σὺ δὲ στεφάνοις, ὦ Δίκα, πέρθεις' ἐράταις φόβοισιν
ὄρπακας ἀνήτω συναέρραις' ἀπάλαισι χέρσιν·

εὐάνθεα γὰρ ἱπαρῖπέλεται καὶ Χάριτας μάκαιρα']
μᾶλλον προτόρην· ἄστεφάνωτοισι δ' ἄπυστρέφονται.

ριη' (α')

Ἰπρὸς τὰς μαθητρίκας᾽

᾽⁵ **Α**τίετε Μοίσαν βαθυκόλπων κάλα δῶρα, παῖδες,
ἸΠρώτκν σ' ἔνέποις' ᾽⁶ φίλ', αἰοιδον λιγύρακν χελύννακν

Ἰέρέψομεν. Ἰῆρ' οὐκί μ' ᾽παλντα χροά γῆρακς Ἰῆδη
Ἰσυνέσπασε, λεῦκαί τ' Ἰγένοντο τρίχεκς Ἰκ μελαίννακν,

Ἰπαῦροί τέ μ' Ἰδοντεκ περέασιλν, γόννα δ' οὐ φέροισι
Ἰδέμακς πεδὰ τῶ πρόσθ' Ἰσυνόρχησθ' Ἰσα νεβρίοισιν

Ἰελαφροτάτοισι ζοίωκν; Ἰλλὰ τί κεν ποείηκν;
Ἰοὺ γάρ θέοκς αὐτοκς δύνατ' Ἰττ' Ἰοὺ δύνατον γένεσθαι,

Ἰνημέρτεκ δ' ᾽στ' Ἰμμι πέδεισιλ βροδόπαχυν αὐῶκν
Ἰνὺξ Ἰστερόεσσα δνόφον εἰκ τ᾽σῆχατκ γ᾽ς φέροισκ,

Ἰοὺτωκ ἸΑἰδακς πᾶν πεδέπων ζοίλον Ἰμωκς Ἰμαρψε,
Ἰκωῦτ' Ἰθελεν ἸΟρφηἸ δίδωκν κεδνοτ᾽ἰάτκν Ἰκκοιτκν,

Ἰπαίσάν τε γύννακ' αἸἸ κατίσχηκν φθἸμέναν νομίσδεκν,
ἸαἸ καἸ σφ' Ἰπαοἰδακσι συνώρω ἸῆλύρἸακς Ἰπάσδοκ.

Ἰγω δὲ φίλημμ' Ἰβροσύννακν, Ἰκέκλυτελ τοῦτο, καἸ μοκ
τὸ λάμπρον Ἰροκς τῶελίω καἸ τὸ κάλον λέλογχε.

ἐπ' ἰλῆον ὦν πρίν με δέην οὐκ ἀπύβαν¹ νόη¹μι,¹
φιλείσ'α δὲ σὺν ὕμμι φιλείσασι βίον διάξω¹

καὶ νῦν τόδ' ἄλις μοι πέλετ' οὐδὲ πλέον ὦν ποθήω¹

ρη' (β')

ἵπρὸς τὰς μαθητρίας¹

Ἐπτάξατέ μοι, παῖδες, ἅκα τὰς μεγάλας ὕπισθα¹
δάφνας, ὅτα ἵτάν ἐπ πόλιος χθίσδος ὁδὸν πάρηα,¹

πάν δ' ἄδιον ἱΐψ' ἥ τὸ πάρος γέντο κατ' ὕμμ' ἰδοίσας¹
ἥ κῆνον ἔλο¹ν διψελίοισιν πότον ὀππάτεσσι¹

καὶ ταῖσι μὲν ἄλλαις ἐδόκην ὥς ἄλλλός τις εὔθυσ¹
ὀδοίπορος, ἄν ἵτ' ἔμμι ἱγῖναίκων ἀμέλης γένεσθαι¹

μύγισ δέ ποτ' εἰσάϊον· ἔκλ'υσδε δέ μ' ὦτα ρόμβος,¹
ψύχα δ' ἀγαπάτα συνῆαγρεισα φρένας ἐκπότατο.¹

τέαντα δέ νυν ἔμμι¹ορε μὲν, καῖμ' ἐδόκη πρὸς ὕμμε¹
ἱκεσθ', ἄγαναι¹ παῖδες, ἱοίσαν δ' ἀπυκλανίσαισαι¹

ἔφθατε· κάλαν ἵδὲ ζᾶ θύρας ὅψιν ἔγω κάτειδον¹
τὰ τ' ἔμματα κα¹ῖτ' ὕμμα γ' ἔμαν κάρζαν ἐπεπτόασαν.¹

ρη' (Υ')

εἰς ὄνειρον

νοῖρε, μελαίνας τέκος ὦ νύκτος, ὅς ἐγγυς αὖως¹
φοίτας ὅτα τ' ὕπνος ἴβροχος ἦδη βλεφάροισιν ἄμοις,¹

γλύκυσ θέος, ἥ δειν' ὀνίας μ' ἄλγε' ἔδειξας, αἶ κε¹
ζά χωρὶς ἔχην τὰν δύναμιν τὸν τε πόθον ταλάσσω.¹

ἔλπις δέ μ' ἔχει μὴ πεδέχη¹ν τῶν σὺ πρόειπες, ἀλλὰ¹
μηδὲν μακάρων ἐλδομέναν οὐκὶ λάβην διδόντων.¹

οὐ γάρ κ' ἔον οὕτως ἄνοον παίδιον ὥς φέροισαν¹
ἄθῦρματ' ἀλλ' ἱστὰ φίλαν μάτερ' ἀπυστράφεσθαι.¹

γένοιτο δέ μοι ἴπ' ἀρ μακάρων καῖρος ὅτω ποθίῳ,¹
τοῖς πάντα¹ς αἰοῖδαισι τόσαις καὶ χορίαις¹ ἔτισα.¹

ριθ' πρὸς Ἀλκαῖον εἰπόντα "Ἰόπλοκ' ἄγνα μελλιχόμειδε
Σάπφοι, Θέλω τι φείπην ἀλλὰ με κωλύει αἶδως¹

αἱ δ' ἦχες ἔσλων ἡμερον ἢ κάλων
καὶ μή τι φείπην γλῶσσ' ἐκύκα κάκον,
αἶδως κεν οὐκὶ σ' ἦχεν ὅππατ',
ἀλλ' ἔλεγες περὶ τῷ ἰδικαίως.

ρκ' πρὸς τὸν ὑπερβαλλόντως θανατούμενον τὴν μορφὴν

Ὅσταθι κᾶντα Ἰᾶ με φίλαν' φίλος,
καὶ τὰν ἐπ' ὅσσοις' ὀμπέτασον χάριν.


ρκα' εἰρωνευομένης

. πόλλα μοι τὰν
πολυανάκτιδα παῖδα χαίρην.

ρκβ' πρὸς ἑαυτήν

Τί με Πανδίωνις ὄρραννα χελίδω
Ἰόνιαι νέαν πάλιν ὥραν ἐπάγοισα;¹

ρκγ'

ιελεξάμαν ὄναρ Κυπρογενήα

ρκδ'

. ἔμεθεν δ' ἔχεισθα λάθραν

¶ ρκβ'. Linea altera tota est ficticia.

ρκε'

ἔχει μὲν Ἀνδρομέδα κάλαν ἀμοιβαν

ρκφ' πρὸς ἑαυτήν

ἄπφοι, τί τὰν πολυόλβον Ἀφροδίταν
ἄτίμασας;¹

ἸΣαπφοῦς Μελῶν

φ¹

ΒΙΒΛΙΟΝ ΕΒΔΟΜΟΝ

ρκζ'

αὐτὰ δὲ σύ, Καλλιόπα

ρκη'

Δαύοις ἀπάλας ἐτάραξ ἐν στήθεσιν

ρκθ' εἰς τὰς Μούσας



εὖρο δηῦτε, Μοῖσαι, χρύσιον λίποισαι
Γῶμα ὁ

ρλ' πρὸς τὴν Θυγατέρα

Ἦστί μοι καλά πάϊς χρυσοῖσιν ἀνθέμοισιν
ἐμφέρην ἔχοισα μόρφαν, Κλεῦις ἀγαπάτα,
ἀντὶ τᾶς ἔγω οὐδὲ Λυδῖαν παῖσαν οὐδ' ἐράνναν

ρλα΄

αἰμιτύβιον στέλασσον

ρλβ΄

Τίοισιν ὀφθαλμοῖσιν . . . ;

ρλγ΄

Ποικίλλεται μὲν γαῖα πολυστέφανος,

ρλδ΄ ἐπὶ Πειθοῦς

δολοπλόκας γὰρ Κυπρογένεος πρόπολον

ρλε΄

Γλύκηα μάτερ, οὗ τοι δύναμαι κρέκην τὸν ἴστον
πόθῳ δαμείσῃ παίδος βραχδίνῳ δι' Ἀφροδίταν.

ἸΣαπφοῦς Μελῶν

ζ'

「ΒΙΒΛΙΟΝ ΟΓΔΟΟΝ」

ρλϛ' ἐξ Ἀδωνιδείου

「τεσσαρεσμήνιον」
ὦ τὸν Ἀδώνιον.

ρλζ'

σκιδναμένας ἐν στήθεσιν ὄργας
γλῶσσαν μαψυλάκαν πεφύλαχθε.

ρλη'

§ Η ρος ἄγγελος ἡμερόφωνος ἀήδω

ρλθ'

χρύσειοι δ' ἔρέβινθοι ἐπ' αἰόνων ἐφύοντο.

ρμ'

Ἄτάω καὶ Νιόβα μάλα μὲν φίλοι ἦσαν ἑταῖροι,

ρμα'

(α')

. . . . ὅτα πάννουχος ἄσφι κατὰγρει
ἑππατ' ἄωρος¹

(β')

. . . ὀφθαλμοῖς δὲ μέλαις χύτο νύκτος ἄωρος.

ρμβ'

. . ὥς δὲ παῖς πεδᾶ μάτερα πεπτερύγωμαι.

ρμγ' εἰς παῖδα ἄνώνυμον ἐπίγραμμα

Παῖς ἔτ' ἄφωνος ἔοισα τόρ' ἐννέπω αἵ τις ἔρηται
φώναν ἄκαμάταν κατθεμένα πρὸ πόδων·
Αἰθοπίᾳ με κόρῃ Λάτῳς ὀνέθηκεν Ἄριστῳ
Ἑρμοκλειταία τῷ Σαῦναϊάδᾳ
σὰ πρότολος, δέσποινα γυναικῶν· ἄ σὺ χάρεισα
πρόφρων ἀμμετέραν εὐκλείσον γενέαν.

ρμδ' εἰς Τιμάδα ἐπίγραμμα

Τιμάδι' ἄδε κόνις, τὰν δὴ πρὸ γάμοιο θάνοισαν
δέξατο Φερσεφόνας κυάνιος θάλαμος,
ἄς ἄπυθι¹ φθιμένας παῖσαι νεόθαγι σιδάρφῃ
ἄλικες ἱμέρταν κρᾶτος ἔθεντο κόμαν.

ρμε' εἰς Πελάγωνι ἐπίγραμμα

Τὴν γρίπτει Πελάγωνι πάτηρ ἐπέθηκε Μένισκος
κύρτον καὶ κώπαν, μνᾶμα κακοζοΐας.

ἸΣαπφοῦς Μελῶν

ἦ¹

¶ ρμγ' et ρμε'. Haec temere nostrae adscripseris.

ΒΙΒΛΙΟΝ ΕΝΑΤΟΝ

ΕΠΙΘΑΛΑΜΙΑ

ρμϛ'

κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,
Ἕρμαις δ' ἔλεν ὄλπιν θέοις' οἶνοχόησαι·

κῆνοι δ' ἄρα πάντες καρχασι' ὄνηχον
κᾶλειβον, ἀράσαντο δὲ πάμπαν ἔσλα γάμβρω.

ρμζ' παρ' Ἰμερίῳ

εἰ δὲ καὶ ῥόδῃς ἐδέησεν, ἔδωκα ἄν καὶ μέλος τοιόνδε· Νύμφα
ρόδέων ἐρώτων βρύουσα, νύμφα Παφίης ἀγαλμα κάλλιστον,
ἴθι πρὸς εὐνὴν, ἴθι πρὸς λέχος, μείλιχα παίζουσα γλυκεῖα
νυμφίῳ. “Ἐσπερός σ' ἐκοῦσαν ἄγοι, ἀργυρόθρονον ζυγίαν
Ἦραν θαυμάζουσαν.

Ἦσπερός τ' ἔκοισαν ἄγοι
ἀργυρόθρονον ζυγίαν
Ἦραν θαυμανέοισαν.¹

ρμη΄

Ἦψοι δὴ τὸ μέλαθρον
Ἕγμῆναον,
ἀέρρατε, τέκτονες ἄνδρες,
Ἕγμῆναον·
γάμβρος φίστος Ἄρευϊ,
Ἕγμῆναον,¹
ἄνδρος μεγάλῳ πόλῳ μέσδων,
Ἕγμῆναον,¹
πέρροχος ὥς ὅτ' ἄοιδος
Ἕγμῆναον,¹
ὁ Λέσβιος ἀλλοδόποισιν
Ἕγμῆναον.¹

ρμθ' εἰς Ἑσπερον

Ἦσπερε πάντα φέρων ὅσα φαίνολις ἐσκέδασ' αὖτως,
φέρεις οἶν,
φέρεις αἶγα, φέρεις ἀπὺ φὸν μάτερι παῖδα.

ρν' ἐπὶ τῆς νύμφης

οἶον τὸ γλυκύμαλον ἐρεῦθεται ἄκρῳ ἐπ' ὕσδῳ
ἄκρον ἐπ' ἄκροτάτῳ, λελάθοντο δὲ μαλοδόρπης,
οὐ μὲν ἐκλελάθοντ', ἄλλ' οὐκ ἐδύναντ' ἐπὶ κέσθαι.

ρνα'

οἷαν τὰν ὑάκινθον ἐν ὄρρεσι ποίμενες ἄνδρες
πόσσι καταστείβοισι, χάμαι δ' ἔτι πορφύρα ἄνθη.

ρνβ'

ἀϊπάρθενος ἔσσομαι.

ρνγ'

Δώσομεν, ἦσι πάτηρ.

ρνδ' σκώπτουσης τὸν θυρωρόν

(α')

Θυρώρω πόδες ἐπτορόγνιοι,
τὰ δὲ σάμβαλα πεμπεβόηα,
πέσσυγγοι δὲ δέκοι ἔξεπόνασαν·

(β') παρὰ Συνεσίφ

ὁ δὲ ἀδικοῦμενος Ἀρμόνιος ἔστιν ὁ τοῦ θυρωροῦ πατήρ,

ὥς ἂν εἴποι Σαπφώ· τὰ μὲν ἄλλα σῶφρων καὶ μέτριος ἐν
τῷ καὶ ἑαυτὸν βίῳ γενόμενος, ἄλλ' ὑπὲρ εὐγενείας ἀμφι-
σβητῶν τῷ Κέκροπι διετέλεσεν.

Ἰκὼ πάτηρ τὰ μὲν ἄλλα μέτερρος
ὑπὲρ δ' εὐγενείας βίον ἀμφισ-
βάτεις τῷ Κέκροπι στατέλεσεν.¹

ρνε'

Ὅλβιε γάμβρε, σοὶ μὲν δὴ γάμος ὥς ἄραο
ἐκτετελεστ', ἔχεις δὲ πάρθενον ἂν ἄραο.

ρνε' ἴσως τῆς αὐτῆς ὥδης

μελλίχιος δ' ἐπ' ἡμέρτῳ κέχνται προσώπων.

ρνε'

παρ' Ἰμερίῳ, πρὸς τὴν νύμφην

φέρει οὖν εἰσὼ τοῦ θαλάμου παρὰ γαγόντες τὸν λόγον ἐντυ-
χεῖν τῷ κάλλει τῆς νύμφης πείσομεν· ὦ καλὴ ὦ χαρίεσσα·

(¶ ρνε' (β')): Hoc frustulum videtur superius continuo secutum esse.

πρέπει γάρ σοι τὰ τῆς Λεσβίως ἐγκώμια. σοὶ μὲν γὰρ ῥοδό-
σφυροι Χάριτες χρυσῇ τ' Ἀφροδίτῃ συμπαίζουσιν, κτλ.

Ἦ καλ', ὦ χαριέσσα, σοὶ
καὶ βροδόσφυροι Χάριτες
χρύσια τ' Ἀφρόδιτα
συμπαΐσδοισι . . . ἰ

ρηνή' παρὰ Χορικήν, πρὸς τὴν νύμφην

ἐγὼ οὖν τὴν νύμφην, ἵνα σοὶ πάλιν χαρίσωμαι, Σαπφικῇ με-
λωδίᾳ κοσμήσω· σοὶ χάριεν μὲν εἶδος καὶ ὄμματα μελιχρὰ,
ἔρος δὲ καλῶ περικέχεται προσώπῳ καὶ σε τετίμηκεν ἐξόχως
ἡ Ἀφροδίτη.

Ἦ σοὶ χάριεν μὲν εἶδος
κῶππατα μελλιχόχροα,
νύμφ', ἔρος δὲ τέφ' κάλῳ
περκέχεται προσώπῳ,
καὶ σε τέτικεν ἐξόχως
Ἀφρόδιτα . . . ἰ

ρηνῆ'

ἦρ' ἔτι παρθενίας ἐπιβάλλομαι;

ρξ'

χαίροι τ' ἄ νύμφα, χαιρέτω τ' ὁ γάμβρος.

ρξα'

Τίφ σ', ὦ φίλε γάμβρε, κάλως ἐϊκάσδω;
ᾧρπακι βραδίνω σε κάλιστ' ἐϊκάσδω.

ρξβ'

. . . . χαίρε νύμφα,
χαίρε, τίμιε γάμβρε, πόλλα.

ρξγ'

οὐ γὰρ ἦς ἀτέρα πάις, ὦ γάμβρε, τεαύτα.

ρξδ' νύμφης καὶ τῆς παρθενίας

Παρθενία, παρθενία, ποί με λίποις' ἀποίχη;
— Οὐκέτι, νύμφα, προτὶ σ' ἴξω, προτὶ σ' οὐκέτ' ἴξω.

ἸΣαπφοῦς Μελῶν 9᾽

ΕΞ ΑΔΗΛΩΝ ΒΙΒΛΙΩΝ

ρξε' Δημητρίου

διὸ καὶ ἡ Σαπφῶ περὶ μὲν κάλλους ᾔδουσα καλλιεπὴς ἐστὶ καὶ ἡδεῖα καὶ περὶ ἐρώτων δὲ καὶ ἔαρος καὶ περὶ ἄλκυόνος, καὶ ἅπαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποιήσει, τὰ δὲ καὶ αὐτὴ εἰργάσατο.

ρξϛ' Στράβωνος

Κάνκι δὲ πολίχνιον Λοκρῶν τῶν ἐκ Κύνου, κατὰ τὰ ἄκρα τῆς Λέσβου τὰ νοτιώτατα . . ὕστερον δὲ αὐτὸ τὸ ἄκρωτήριον Αἰγὰ κεκληῖσθαι ἴδοκεῖ!, ὥς Σαπφῶ φησι, τὸ δὲ λοιπὸν Κάνη καὶ Κάνκι.

ρξϛ' σχολιαστοῦ εἰς Ἀπολλώνιον

περὶ δὲ τοῦ τῆς Σελήνης ἔρωτος ἱστοροῦσι Σαπφῶ καὶ Νίκανδρος . . λέγεται δὲ κατέρχεσθαι ἐς τὸ Λάτμιον ἄντρον τὴν Σελήνην πρὸς Ἐνδυμίωνα.

ρξη' Auli Gelli

Nam Homerus pueros puellasque Niobae bis senos fuisse . .
Sappho bis novenos.

ρξθ' Servi in Vergilium

Quidam septem pueros et septem puellas accipi volunt, quod
et Plato dicit in Phaedone et Sappho in Lyricis . . quos libe-
ravit Theseus.

ρο' Servi in Vergilium

Prometheus post factos a se homines dicitur auxilio Minervae
caelum ascendisse et adhibita facula ad rotam solis ignem fu-
ratus, quem hominibus indicavit. Ob quam causam irati dii duo
mala immiserunt, [feminas] et morbos, sicut et Sappho et He-
siodus memorant.

ροα' Φιλοστράτου

ἡ Σαπφῶ τοῦ ῥόδου ἔρῃ καὶ στεφανοὶ αὐτὸ ἀεί τινι ἐγκω-
μίῳ, τὰς καλὰς τῶν παρθένων ἐκείνῳ ὁμοιοῦσα, ὁμοιοὶ δὲ
αὐτὸ καὶ τοῖς τῶν Χαρίτων πῆχεσιν ἐπειδὴν ἀποδύσωσι
σφῶν τὰς ὠλένας.

ροβ' Ἰμερίου

τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσαγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφῶ καὶ Πίνδαρος ἐν ᾧδῃ κόμῃ τε χρυσῇ καὶ λύρα κοσμήσαντες κύκνοις ἔποχον εἰς Ἑλικῶνα πέμπουσιν, Μούσαις Χάρισι τε ὁμοῦ συγχορεύσοντα, ἢ οἷον τὸν Βακχειώτην (οὕτω γὰρ αὐτὸν ἡ λύρα καλεῖ, τὸν Διόνυσον λέγουσα) ἦρος ἄρτι τὸ πρῶτον ἐκλάμψαντος, ἀνθεσὶ τ' εἰαρινοῖσι καὶ κίσσου κορύμβοις Μούσαις κάτοχοι ποιηταὶ στέψαντες, νῦν μὲν ἐπ' ἄκρας κορυφᾶς Καυκάσου καὶ Λυδίας τέμπη, νῦν δ' ἐπὶ Παρναύσου σκοπέλους καὶ Δελφίδας πέτρων ἄγουσι . .

ρογ'

ροδ'

ἄκακος

ἁμαμάξυδες

ροε'

ἁμάρα

ροφ'

αὐα

ροζ'

Π ὅτνι' αὖως

ροη' Ἀθηναίου

Εὐφοριῶν δὲ τὸν βάρωμον καὶ βάρβιτον, ὧν Σαπφὼ καὶ
Ἀνακρέων μνημονέουσι, . . ἀρχαῖά φησιν εἶναι.

ροθ'

ρπ'

βεῦδος

γρύταν

ρπα' Ἑσυχίου

ἔκτορες· πάσσαλοι ἐν ῥυμῶ, Σαπφὼ δὲ τὸν Δία, Λεωνίδης
τὸν κροκύφαντον.

ρπβ'

ζάβατον

ρπγ'

ἀγαγοίην

ρπδ' Χοιροβοσκοῦ

κίνδυν, κίνδυνος, κίνδυνα· οὕτως δὲ ἔφη Σαπφῶ τὸ κίνδυνος.

ρπε'

ρπϛ'

Μήδεϊα

Μοισάων

ρπζ'

νίτρον

ρπη'

ρπθ'

πολυίδριδι

σκούραρον

ρϛ'

Ἰχρυσαστράγαλοι φίλαλοι

ρῥα' Natalis Comitis

Memoriae prodit Sappho primum Acheloum vini mistionem
. . invenisse.

ἸΣαπφοῦς Μελῶν]

ΧΑΜΑΙ Δ' ΕΤΙ ΠΟΡΦΥΡΑ ΑΝΘΗ

¶ 'Audiebam etiam puer ex Demetrio Chalcondyla, Graecarum rerum peritissimo, sacerdotes Graecos tanta floruisse auctoritate apud Caesares Byzantinos, ut integra (illorum gratia) complura de veteribus Graecis poemata combusserint, imprimisque ea ubi amores, turpes lusus, et nequitiae amantium continebantur, atque ita Menandri, Diphili, Apollodori, Philemonis, Alexis fabellas, et Sapphus, Erinnae, Anacreontis, Mimnermi, Bionis, Alcmanis, Alcaei, carmina intercidisse.'

Petrus Alcyonius *Medices Legatus sive de Exilio*

Ven. MDXXII (anno aetatis suae xxxvi).

ΛΕΞΕΙΣ ΑΙΟΛΙΚΑΙ

ΛΕΞΕΙΣ ΑΙΟΛΙΚΑΙ

ἄββαλῆν· ἀποβαλεῖν
 ἀβφέρην· ἀποφέρειν
 ἀδικήει· ἀδικεῖ
 ἀέρρατε· αἰράτε
 ἀήδων· ἀηδόνων
 αἰ· εἰ
 αἰ, αἰῖ, αἰ· αἰεῖ
 αἰμιόνους· ἡμιόνους
 αἰμιτύβιον· ἡμιτύβιον
 αἶς· ἄς
 ἄκα· ἀκὴν
 ἄκουαι· ἀκοαί
 ἄλλα· ἡλεά
 ἄλλόμαν· ἡλεόμην
 ἄμβροτε· ἡμαρτε
 ἄμμε· ἡμᾶς
 ἄμμες· ἡμεῖς
 ἄμμένων· ἡμῶν
 ἄμμι(ν)· ἡμῖν
 ἄμμος· ἡμέτερος
 ἄμφισβάτεις· ἄμφισβητῶν
 ἄμφιβάσκα· transitive of
 ἄμφιβαίνω
 ἄν· ἦν
 ἄνθῆ· ἄνθει
 ἄνοαι· ἄνοισι
 80

ἀντιδίδων· ἀντιδιδόναι
 ἄπύ· ἀπό
 ἀπύβαν· ἀποβῆναι
 ἀπυκλαυσίσαισαι· ἀποκλή-
 σαι
 ἀπυλιππάνω· ἀπολείπω
 ἄραο· ἦρω
 ἄς· ἦς, ἕως
 ἄσφι· σφισί
 ἄτερος· ἕτερος
 αὐδως· αὐδῆς
 αὐτα· αὐτή
 αὐως· ἕως
 ἄψερον· ὕστερον
 ἄωρος· sleep
 Βᾶτος· βατός
 βόρηται· βαρεῖται
 βράδινος· ῥαδινός
 βράκεα· ῥάκη
 βρόδον· ῥόδον
 Βρόχοι· the vocative of an
 abbreviation of a com-
 pound of βραχύς
 βρόχυν· βραχύς
 βρύσσα· ῥυσά
 Γόνα· γόνατα

Δαίμονες· δαήμονες
 δεήν· δεῖν
 δέκομαι· δέχομαι
 διάκηται· διακεῖται
 δίδων· διδόναι
 'δικαίως· ἐδικαίους
 δίνεντε· δινοῦντε
 δόασδε· δοίαζε
 δοῖσαι· δοῦσαι
 δόλοφυν· δελφύς
 δύσι· δυοῖν
 δύσκληα· δύσκληια
 'Εββάλη· ἐπιβαλεῖ
 ἔγεντο· ἐγένετο
 ἐδόκην· ἐδόκουν
 ἔδοντες· ὀδόντες
 ἐθαάσασα· ἐθαάσω
 ἔθεις· ἐθείς
 εἶκα· εἰκῇ
 εἶς· ὦν
 ἔλον· εἶλον
 ἔμεθεν· ἐμοῦ
 ἔμματα· εἵματα
 ἔμμεναι· εἶναι
 ἔμμι· εἰμί
 ἔνναλος· ἔναλος
 ἔον· ἧ
 ἔπαρθαι· ἐπηρθαι

ἐπέβαν· ἐπέβησαν
 ἐπεμμένα· ἐπειμένη
 ἐπίησιν· ἐπίη
 ἐπίμερον· ἐφίμερον
 ἐπιπλάσδοντα· ἐπιπλήσ-
 σοντα
 ἐπιρρόμβεισι· ἐπιρρομβοῦσι
 ἔππαν· ἐπίπαν
 ἐππεποταμένα· ἐπιπεπο-
 τημένη
 ἐππότεαι· ἐπιποτᾶ
 ἐπτόαισι· ἐπιπτοεῖ
 ἔσλος· ἐσθλός
 ἐσπόλης· ἐστάλης
 ἔσσαι· οὔσαι
 ἔσσαι· ἔση
 ἐσυνόρχησθε· συνωρχεῖσθε
 ἐτάραις· ἐταίραις
 εὐῖδον· εἶδον
 ἐϋννάω· εὐνάου, fair-flowing
 ἔφλαξας· ἔφλεξας
 ἔχεισθα· ἔχεις
 ἔχευε· ἔχεε
 ἔχην· ἔχειν
 Fάν· ἦν, his, her
 φέ· ἐ, him, her, it
 φείπην· εἵπεῖν
 φίδον· εἶδον

φικέλαν· ἰκέλην
 φίσσοσ· ἴσος
 φοί· οἶ, to him, to her
 φοῖσθα· οἶσθα
 φοῖσι· οἷς, his, her
 φόν· ὄν, his, her
 Ζά· διά
 ζάβατον· διαβατόν
 ζάλεξαι· διάλεξαι
 ζατέλεσεν· διετέλεσεν
 ζαφοίταισα· διαφοιτῶσα
 ζοῖον, ζόιον· ζωῶν
 Ἦπερ· ἥπερ
 ἦρα· ἄρα
 ἦς· ἦν
 ἦσκε· ἦν
 ἦχον· εἶχον
 Θαλύει· θάλλπει
 θέμεναι· θεῖναι
 θέω· θῶ
 Ἰαν· μίαν
 Ἰανίδων· Ἰωνίδων
 ἰάνω· ἔανοῦ
 ἰδμεν· ἴσμεν
 ἰεῖσι· ἰᾶσι
 ἱεν, ἱες· imperfect of εἶμι
 ἱλεον· εἰλεόν
 ἱμέρρει· ἱμείρει

ἥμερος· ἥμερος
 ἱρον· ἱερόν
 ἰσδάνει· ἰσάνει
 ἴσσε τ'· ἴσε σε
 ἴψοι· ὕψου
 Κάλημι· καλῶ
 κᾶμματα· καὶ εἶματα
 κάρζαν· καρδίαν
 καταρταμένα· καταρτω-
 μένη
 καταύγη· καταυγᾷ
 κατελίπτανεν· κατέλειπεν
 κᾶτέροττα· καὶ ἐτέρωτε
 (ἄλλοτε)
 κεκαδμέναις· κεκασμένας
 κέρρεν· ἔκειρεν
 κῆνος· ἐκείνος
 κῆσι· ἐκεῖσε
 κῆσμελπες· καὶ εἰσέμελπες
 κῆται· κεῖται
 κίνη· κίνει
 κῖς· κῖες
 κληῆτοι· κλειτοί
 κόθαρος· καθαρός
 κράσις· κρᾶσις
 κρίνεν· ἔκρινεν
 κύννα· feminine of κύων
 Λαχόην· λαχοῖην

λυῖε· λυε
 λυπῆς· λυπεῖς
 Μαινῆς· μαίνεις
 μακραιονίαν· μακραιωνίαν
 μάομαι· μαίομαι
 μάτεισαι· πάτοῦσαι
 μέλλιχος· μείλιχος
 μεμήλων· μεμηλώς
 μέμναισο· μέμνησο
 μέσδων· μείζων
 μέτερρος· μέτριος
 μόθρακος· μαλθακός
 μύγισ· μόγισ
 Νῆ· νέη
 νόημι· νοῶ
 νῶν· νοῦν
 Ὀγκαλέοντες· ἀνακα-
 λοῦντες
 ὀδδον· οὔδον
 οἰδήσας· οἰδήσας
 ὀκελλαν· ὤκειλαν
 ὀμναισαι· ἀναμνήσαι
 ὀμναισάο· ἀνεμνήσω
 ὀμπέτασον· ἀναπέτασον
 ὀν· ἀνά
 ὀνελίχυντο· curled aloft
 ὀνηχον· ἀνειχον
 ὀνία· ἀνία

ὄνιαι· ἀνιᾶ
 ὄνοιρος· ὄνειρος
 ὀπαυόνων· ὀπαόνων
 ὀππα· ὄμμα
 ὀπταις· ὀπτᾶς
 ὄρααι· ὠραῖαι
 ὄρανος· οὐρανός
 ὄρημι· ὄρῳ
 ὄρμα· ὠρμα
 ὄρπετον· ἔρπετον
 ὄρραννα· οὐρανία
 ὄρρανος· οὐρανός
 ὀσπολέω· ἀναστελῶ
 ὄτα, ὄττα· ὄτε
 ὄσταθι· ἀνάστηθι
 οὔδιαν· οὐδεμίαν
 Πάγχη· πάγχυ
 πάθους· πάθει
 παῖς· παῖς
 παῖσαν· παῖσαν
 παῖσαν· πασῶν
 παῖσι· παῖσι
 παρθένοις· παρθένους
 παρπέλεται· πάρεστι
 πεδά· μετά
 πεδάγρη· μετάγρει
 πέδεισι· μέτεισι
 πεδέπων· μεθέπων

πεδέχην· μετέχειν
 πεδήπομεν· μεθείπομεν
 πεμπεβόηα· πεντεβόεια
 πεπυκᾶόμενον· πεπυκα-
 σμένον
 πέρ, πέρρ· περί
 Πέραμος· Πρίαμος
 περέασιν· περιέεισιν
 περεθήκαο· περιεθήκω
 πέρθεσσο· περίθου
 περρέχοισι· περιέχουσι
 πέρροχος· περίοχος
 περσκέθισα· περಿಸκεθού-
 σα
 πέσδος· πεξός
 πέσσυγγος· πίσυγγος
 πεταλόσπολα· πεταλό-
 στολος
 πηλόροισι· τηλουροῖς
 πήλυι· τῆλε
 ᾗπιδεύην· ἐπιδεῖν
 ποιήν· ποιοίην
 ποθήω· ποθῶ
 ποτά· ποτέ
 πότῃ· ποτᾶ
 προτόρην· προσορᾶν
 προτί· πρός
 Ρᾶσον· ῥήϊσον

Σαῖς· σάς
 σάων· σῶν
 σοῖς· σοῦς
 σπόλάν· στολήν
 σπολέω· στελῶ
 στέλασσον· στάλασσον
 στέλεχμον· σταλαγμόν
 στέραν· στερεάν
 στεφανοπλόκην· ἔστεφα-
 νοπλόκουν
 στρότος· στρατός
 σύναγνον (for συνάγνεον)·
 συνῆγον
 συναγρεῖσα· συναγροῦσα
 συναέρραισα· συναείρασα
 σφά· σφέτερα
 Ταῖς· τάς, ταῖς
 ταῖσδεσι· ταῖσδε
 τάν· τήν, τῶν (feminine), ἤν
 τάς· τᾶς
 τὲ· σὲ
 τεαύτα· τοιαύτη
 τεθνάκην· τεθνηκέναι
 τελέσθην· τελεσθῆναι
 τέουτος· τοιοῦτος
 τίθῃ· τίθει
 τίοισιν· τίσιν
 τίφ· τίνι

τοῖ· σοῖ
 τράφοισα· τρέφουσα
 τινίδε· τῇδε (δεῦρο)
 Ὑμμε· ὑμέᾱς
 ὕμεες· ὑμεῖς
 ὑμμέων· ὑμῶν
 ὑμμι(ν)· ὑμῖν
 ὕμμος· ὑμέτερος
 ὕμνην· ὕμνου
 ὕμοι· ὁμοῦ
 ὕμως· ὅμως
 ὑπασδεύξαισα· ὑποζεύξα·
 σα
 ὕπισθα· ὀπισθε
 ὕσδος· ὄζος
 Φαῖς· φάς
 φαίμι· φημι

φαῖσι· φασί, φησί
 φίλεισα· φιλοῦσα
 φίλημι· φιλῶ
 φίλησθα· φιλεῖς
 φόρεις· φορῶν
 φροντίσθην· φροντίζειν
 φύνναι· φῦναι
 φωνείσας· φωνούσης
 Χάρισσαι· aorist impera-
 tive of χαρίζομαι
 ὦ· οὔ
 ᾧν· οὔν
 ὠξυβόην· ὠξυβόων
 ᾧρον· aorist of ὀρνυμι
 ὦρρος· ὁ Ἔρως
 ὠρρώδην· ὠρρώδου
 ὠρχηντο· ὠρχοῦντο

THE POEMS AND FRAGMENTS
OF SAPPHO
TRANSLATED

¶ The position of the Books whose titles appear in the Index without brackets is known to correspond with the arrangement of the Alexandrine editors, except that it is possible that there were two Alexandrine editions, one arranged by metre and the other by subject, and if so Book IX belonged to the latter and the Epithalamies there collected were distributed in the former according to metre.

INDEX

Book I	Eleven-syllable	7a
Book II	Fourteen-syllable	28a
Book III	Sixteen-syllable	34a
['Book IV	Twelve-syllable']	36a
Book V	Glyconic and kindred metres	38a
['Book VI	Ionic and kindred metres']	53a
Book VII	Iambic and Trochaic	60a
['Book VIII	Dactylic']	62a
Book IX	Epithalamies	65a
	From Unknown Books	71a
	Epimetrum	79a

¶ The first Fragment comes from the book held by Sappho in a vase-painting which apparently depicts the crowning perhaps mentioned in Fragment 118a. It may well have been the first line of the pre-Alexandrine edition of her works. In the Alexandrine edition the first poem was that which is here numbered 1. ¶ Sappho's works, if we may believe the painter of the vase, were entitled Wingèd Words.

*T*he words I begin are words of air,
But good to hear.

BOOK I

I TO APHRODITE

*I*mmortal Queen of the gorgeous throne,
Wile-weaving Child of the Mightiest One,
Listen, Lady of Love.
Whelm me not with fever and fret,
But hither, if e'er to my far cry yet
You hearkened and left Your Father's door
In the golden car with the swans before,
Whose strong wings beat toward Earth's dark floor
On the way from the world above,
And lo they were here; and You of Your grace,
With the smile immortal on that sweet face,

*Asked what now, and why did I call,
And what my wild heart would, most of all,
And 'whom pray would you have me win
'To ope Love's door and let you in?*

*'Who wrongs you, Sappho? say;
'Flies she? then she shall soon pursue;
'Scorns your gifts? shall bring them you;
'Loves you not? shall love you true,
'Whether she will or nay.'*

*If e'er before, come now again,
Come and assuage my bitter pain,
Give me my heart's desire, and deign
To aid me in the fray.*

(to ope Love's door, etc.: the Greek is to bring you too into her friendship.

*N*o God in Heaven I count so high
 As one that sits my darling by,
 And liſts to her voice ſo ſweet and glad
 And marks her winsome laugh; it bad
 This heart beat faſt, I throw;
 For when I look on you, ſtraightway
 My tongue is tied and nought may ſay,
 A fine flame runs me through every limb,
 My ears go deaf and my eyes go dim,
 And the ſweat drips down from my brow,
 Till paſy ſhakes me like a reed
 And, pale as death, to death indeed
 Meſeems I 'm near — but now,
 'I needs muſt take what is given to me,
 For beggars may not chooſers be . . '

¶ *Brocheo* would be *Bracheio* in the Attic. ¶ For the laſt line the emended Greek has *now that I am poor*. ¶ *to death indeed*: though literal, this rendering is ſtronger than the Greek, becauſe Greek words for ſwooning are moſtly metaphors from dying.

*E*ach star the beauteous Moon before
 O'erveils his shining face
 When at the full the wide earth o'er
 She sheds her silver grace.

*By the cool brookside [the breeze]
 Murmurs 'mid the apple-trees;
 Down from the quivering leaves there flows
 The slumber of repose.*

[3. The word *silver*, though known to have been applied by Sappho to the Moon, was not certainly used in this passage.

5 TO APHRODITE

Whether Thou 'art in' Cyprus and Paphos or at Panormus,

6 TO APHRODITE ✓

*Come, Love, and mix with dainty cheer
In cups of gold Thy heavenly wine,
And pour out for our comrades here,
Thy comrades and mine.*

7 TO 'APHRODITE'

and to Thee I 'will burn the rich' fat of a white goat.

8

and I will leave behind for thee

¶ 6. This is perhaps the second stanza of Fragment 5 which may be the beginning of an Epithalamy.

9 TO APHRODITE

*L*ove-Goddess of the wreath of gold,
Would that this lot were mine! . .

10 OF THE MUSES

. . . whose gift of their own work
Hath brought me honour . . .

11 TO CERTAIN SEEMING-FORTUNATE WOMEN

. But to me
The Muses gave true wealth, and when I die
I shall not be forgot.

12 OF HER WOMEN FRIENDS AND ACQUAINTANCE

*These songs I'll sing to-day with all my might
For my sweet comrades' sake and dear delight.*

13

*For those I have done good to
Do me the greatest wrong.*

14

*To you my pretty ones this mind of mine
Can never change.*

15

but as for me, I am conscious of this; —

16 OF DOVES

*. and they
With lightening care and slackening wing*

'because of' my pain

. . . and those who blame,
May frets and 'frenzies' take them!

*T*he golden-slipped Dawn was hardly 'come,
When . . .

. . . towards the feet hung down,
Fair Lydian work, a purfled zone.

21 OF JASON'S MANTLE

. . . with manifold hues commingled

. . . and whom in all the world
 Lov'ſt more than me?

and I long and I yearn

24 'TO' HECA'TE

Aphrodite's golden-shining handmaid

25 FROM AN ADONIS-SONG

Woe for Adonis!

He thinks himself . . . who

[23. Or, as the beginning of a poem, *I both long and yearn* [26. Probably not the same as Fragment 2.

You burn me :

28 OF LOVE

(a)

(b)

*giver of pain**weaver of tales**my darling*

['to] *gentle-voiced maidens*

¶ 30. This epithet, here cited from Sappho by Aristaenetus, has lately been found in a mutilated and hitherto unrestored part of the papyrus which contains Fragments 118a — c.

31 OF LOVE

offspring of Earth and Heaven

32 'TO' THE EVENING-STAR

Fairest of all the Stars that shine

33 'TO' PERSUASION

daughter of Aphrodite

¶ 32. Perhaps the beginning of an Epithalamy.

. heart
 altogether
 'if' I can;
 shall be to me
 shine back
 fair face,

 engrained:

¶ 34. An unrestored Fragment, measuring an inch-and-a-quarter by an inch-and-a-half, of a Seventh-Century vellum manuscript; the earlier half of the next Fragment is on the other side of this.

*Aye! seek the false and shun the true,
 And bid your friends go hang for you,
 And grieve me in your pride, and say
 I bring you shame. Go, have your way,
 And flout me till you 've had your fill;
 'I have no fears, and never will,*

For the anger of a child.'

*Do as you choose; but have a care;
 'Old birds know how to shun the snare;
 The measure of my foe is ta'en;
 What once he 's done he 'll do again;*

I shall not be beguiled.

*Be wise in time then, change your heart;
 I know the Gods will take my part
 Because my spirit 's mild.'*

[Golden] Daughters of the Foam
 Bring me my brother safely home,
 And whatsoe'er his heart desire
 Grant he shall possess entire,
 And righting what was wrong before,
 Shall sorrow his true friends no more,
 That our name bear never a blot.
 Then he'll be fain his sister to bring
 Honour bright; and the bitter sting
 [And the taunt that made my poor heart sick
 When he heard a rebuke such as cuts to the quick —
 O soon, when the brimming cup goes round
 For his returning safe and sound,
 Shall all that ill be forgot;
 And if he's fain of a wife to wed,
 Let him take a worthy maid to his bed;
 But, helly she-dog, as for you,
 Ground your ill snout, and game pursue
 Where game is to be got.¹

[she-dog: Doricha (Rhodopis)

37 'TO CHARAXUS'

. . . And, Cypris, may she find e'en Thee
 Less sweet than once Thou wert, nor boast what bliss
 Is Doricha's with a new mate like this!

38 TO ANACTORIA

A host of horse or foot may be
 To some the fairest sight to see,
 To some a fleet of ships; to me
 The loved one passes all.
 And easy 'tis to prove my case;
 She that had the fairest face
 Man ever looked on, 'set her joy'¹
 Upon the ravisher of Troy,
 And heedless of the call
 Of parent dear or sweetest child,
 Left her home, by 'Love' beguiled
 'To give her heart afar.'¹
 'For ever easy to mislead
 Is woman, when she pays no heed
 To what is near to her and dear.'¹
 Anactory, though far thou 'rt gone,

¶ 38. Paris' rape of Helen caused the Trojan War.

*Let 'us' remembered be by one
Whose sweet footfall I'd rather hear,
Whose beaming smile I'd rather see,
Than all the Lydian chariotry
And mighty men of war.
'Well wot I no mortal wight
May have the best for his delight;
Yet a one-time happy lot
Is better longed-for than forgot.'*

39

unexpectedly.

40 TO HERA

*G*reat Hera, 'grant my prayer to-night,'
And 'show' before 'my dreaming sight'
The 'beauteous face'
Which Atreus' hero-sons of yore,
When 'Troy was fall'n' and all was o'er,
Saw of Thy grace,

They that from 'swift Scamander's flood'
 Could not 'win home' when out they stood
 Till prayer were said to Thee, Great One,
 And 'mighty' Zeus and the sweet Son
 Thyonè bore. So now pray I
 'To do' again things pure and high
 'The Mytilenian maids among,
 The maids I taught with dance and song
 To honour thee;
 And even as erst with Your high aid
 Atreus' seed the anchor weighed,
 So on this homeward way of mine
 Be Thy gentle power divine,
 Hera, with me.'

41

'When tempests rage, the mariner, for fear of the great blasts of the
 wind, doth cast his cargo overboard and drive his vessel ashore; as for
 me, I pray I may be bound nowhither in time of storm, nor be fain,

¶ the sweet Son: Dionysus; Thyonè is Semelè. ¶ pure and high: the Greek
 is holy and beautiful (or honourable).

with fear lying heavy in my heart, to cast my cargo for worthless into the deep; but if so be it should fall to Nereus in his flowing pageant of the sea to receive the gift of my goods. .¹

42

*And if these paps their milk could give,
And this womb make new men live,
Then would I go with footsteps free
To a bridal bed again;
But now that Age doth spread apace
His thousand wrinkles o'er my face,
Love's in no haste to come to me,
Love with his gift of pain.¹*

¶ 41. *pageant*: gifts, for instance at a wedding, were brought by the givers in procession. ¶ 42. *make new men live*: the (emended) Greek is simply *fit for bearing children*. ¶ the epithet of Love in the last line is taken from Fragment 28a.

' . 'Sweet dames,' I answered 'O,
 'But you'll remember till you're gray
 'How we lived in Youth's heyday,
 'And all that we three used once to do,
 'And how 'twas good and how 'twas true;
 'And now that I must part from you
 ' My lovesick heart 's all woe.'¹

' . For when I look on you,
 Then methinks *Hermione*
 Was never such as you to see,
 And I can say with better grace
 That *Helen's* likeness is in your face
 Than any maiden's of mortal race;
 Nay, I 'd set you higher,
 And to your beauty's altar bring
 All my mind's thought for offering
 And all my heart's desire.¹

¶ 44. As daughter of *Helen*, *Hermione* was one remove less divine than her mother. ¶ heart's desire: the (emended) Greek is *feelings*.

'Come to-night¹ with your Lydian lyre,
 'Come', rosebud mine; this heart's desire,
 Sweet Gongyla, must go out to you,
 For a glimpse of your gown hath thrilled me through
 And put new joy in my heart.
 I too found fault once on a day
 With the Lady of Love — 'whose grace I pray
 These words of mine may not lose for me,
 But bring me a maid I 'd rather see
 Than all her kind apart.¹

'For you came to my house the other day and sang to me, and that is
 why I am come. O talk with me! come down and make me free of thy
 beauty. For we are walking near, and well you know it. Quick, send

¶ 45. *this heart's desire, etc.*: the Greek is ever about thee, the beautiful one, a
 desire of mine hovers.

*your handmaidens away, and may the Gods grant me whatsoever They
have for me! Were there a road which man could tread to great Olympus,
I would ever . . .*¹

47 FROM A WEDDING-SONG

*† . . . And we maidens spend all the night at this door, singing of the
love that is between thee, thrice happy bridegroom, and a bride whose
breast is sweet as violets. But get thee up and go when the Dawn shall
come, and may great Hermes lead thy feet where thou shalt find just so
much ill-luck as we shall see sleep to-night.*¹

The End of Book I

1320 lines

¶ 46. It is less likely that the last sentence began a new poem.

BOOK II

48 TO ATTHIS

I loved you, *Atthis*, long ago,
 [While yet my youth was blossoming]
And you were still, to outward show,
 A slight ungainly little thing;

49

(a)

It is not you who are . . . to me

(b)

while you are willing

¶ 48. The second line is restored from a Latin paraphrase. A particle used in the first line suggests the continuation given on page 79a.

50

Forthwith the knowing Gods evoke our tears¹

51

*. But come,
Be not so proud of a ring.*

52

I know not what to do; I am in two minds

53

*I could not hope to touch the sky
[With my two arms.]*

54

*Love hath shaken my heart as a down-rushing whirlwind that falleth
upon the oak trees.*

55

having had enough of Gorgo

56

And I will set 'you' reclining on soft cushions.

57

You shall lie on cushions new

58

*He that is fair is fair to outward show;
He that is good will soon be fair alsò.*

59

far sweeter-tuned than the lyre

¶ 55. The woman Gorgo was a rival chorus-trainer.

60

more golden than the gold

61

softer than raiment fine

62

far whiter than an egg

63

myrrh

64

‘garlands of celery’

¶ 63. This word, here cited from Sappho by a grammarian, has now been found in Fragment 66.

*But come, dear maidens, 'let us end our song,'¹
For day 's at hand.*

66 THE WEDDING OF ANDROMACHE

*.. With tidings fair to Ida's people, sped
By strength of fleet limb, swift a herald came,
And Asia through, this news won living fame: —
'Hector and all his meinie hither bring,
'From sacred Thebè and the fair-flowing
'Placia, on shipboard o'er the briny sea
'The dainty sparkling-eyed Andromache;
'Armlets of gold come plenty down the wind
'And purple fine, bridegifts of every kind,
'Much ivory too, and many a silver cup.'
He spake, and Hector's father dear leapt up,
And quick the news went Troy's wide ways about.
Eftsoons her sons the wheeled wains brought out
And yoked the mules, and in the dames all stept
And damsels slender-ankled, one wain kept
Apart for Priam's daughters; every man
Joined horse to chariot-pole, and with them ran
The striplings each and all, — till in one throng*

¶ A mark in the manuscript indicates that after the second line there was an omission of one or more lines.

‘A mighty folk went’ mightily ‘along.’

The drivers drove ‘the boss-bedizened steeds’

Out of the city

‘When in their equipage the godlike pair,
Andromache and Hector, mounted were,¹
Thousands ‘convoyed them’ as the town sped home
Towards the walls of lovely Ilium;
Sweet-tuned flute was mingled with the lyre
To the din of rattles, and a maiden quire
Shrilled holy song, till wide the sky was riven
With wondrous sound, ‘and the Gods’ laughed ‘in Heaven.’
In every Street was ‘merrymaking; mixt’
Were wine-bowl and wine-cup; and the firm-fixt
Altars sent curling upward to the skies
Frankincense, myrrh, and cassia, ‘mid the cries
Of the elder women, while the men each one
The Paeon sweet sang loud to Leto’s Son,
Lord of the Lyre and Bow, and hymned in glee
The godlike Hector and Andromache.

67 ‘perhaps from the same poem’

and the maids ripe for wedlock garlands wove.

The End of Book II

BOOK III

68 TO THE GRACES

Hither, pure rosy-armed Graces,
Daughters of Zeus . . .

69 OF LOVE, [in a dream]

. come from Heaven
And throw his purple mantle off.

70

and Ares says that he could carry off Hephaestus by force.

¶ 70. This Fragment perhaps belongs to Alcaeus.

71 TO A WOMAN OF NO EDUCATION

*Dying you 'll leave nought behind
But lie for ever out of mind;
For while above the ground you live
You scorn the flowers the Muse would give;
So 'mid the fameless dead below
You 'll flit unhonoured to and fro.*

72

*Of all the maids that shall see the Sun
Methinks there never will be one
To touch 'you' in 'your' art.*

73

Well did 'I' teach Hero of Gyara, the fleetly-running maid.

'The End of
Book III'

¶ 71. *you scorn*, etc.: the Greek is *you share not the roses from Pieria*. ¶ 72. *art*: probably poetry and song.

「BOOK IV」

74

*No rancour in this breast runs wild;
I have the heart of a little child.*

75 APHRODITE SPEAKS

'My servitor Love and thou, Sappho'

76

*I tell you we shall be remembered
In the days to come.*

77

Others have been disappointed by oblivion, but never one by the judgment of good men.

78

Stir not the jetsam.

79

['she] calls ['her] child

*['The End of
Book IV']*

¶ 77. Perhaps this Fragment comes from the same poem as the preceding.

37^a

BOOK V

80 TO HER LYRE

Come, make thyself a thing of speech,
My Lute divine.

81 TO ATTHIS

The Looser of our Limbs shakes me amain,
Love, the resistless ravener, joy-in-pain;
But, Atthis, love is turned to hate in thee;
Andromeda's thy quest instead of me.

[80. In the lost sequel the Lyre made answer. [81. *joy-in-pain*: the Greek is *sweet-bitter*. [Andromeda was a rival chorus-trainer.

' . . 'Sappho, if you say me nay
 ' My love is lost you from this day.
 'O quit your bed, sweet star of mine,
 'Rise in your dear strength and shine,
 ' And like a lily pure as snow
 'Standing by the water's flow,
 'Tuck up your smock of Chian seam
 'And stand and wash you in the stream.
 'Then shall Cleïs from the press
 'Take and give you for your dress
 'Shift of saffron, robe of red,
 'Cloak for shoulders, wreath for head,
 ' And you shall come in all the grace
 'That makes me wild to see your face.
 'Go roast me nuts, Praxinoë,
 'That each maid's breakfast merrier be;
 'For God has sent us luck this morn;
 "'Tis the day our Sappho's sworn
 'That she, the loveliest woman known,
 'At Mytilen, the dearest town,
 'Shall give her children back their own.'
 Dearest Atthis, dearest yet,
 Can it be that you forget?¹

¶ The restoration of this Fragment is extremely hazardous.

[TO ATTHIS]

II ne'er shall see my *Atthis* more,¹
 And sure 'tis dead that I well might be;
 And yet as she went she wept full sore
 And cried 'Alack and woe is me!
 'God knows 'tis not that I would.'
 And I said 'Good speed, and forget me never,
 'I wot you know how I loved you ever.
 'But if so be that you know it not,
 'I'll e'en tell all that you 've forgot
 'Of those days so dear and good,
 'And how many wreaths of the violet
 'And the sweet sweet rose together met
 'You've bound about your hair,
 'And round your pretty throat how plenty
 'Chains of a hundred flowers and twenty,
 'And phials how often from my chest
 'Of balm the best and costliest
 'You've poured on your bosom fair,
 'And cushioned soft, from cup and dish,
 'Of all Ionian taste could wish
 'Or handmaids trim supply
 'You've had your fill; mount, sacred spot,

'Brookside, there's none we haunted not;

'No grove was loud at break of Spring

'With nightingales' sweet jargoning

['But we went there, you and I . . ']

¶ *Ionian*: Atthis was perhaps a nickname, 'the Athenian', and Athens might be reckoned Ionian by a Lesbian; the Ionians were called 'soft-living'.

‘. . . And I answered you, ‘I swear to you by the Goddess that although I, like you, had of Zeus but one virginity, nevertheless I feared not the threshold beyond which Hera had bidden me cast it away.’ Aye, thus I heartened you, and cried aloud, ‘That night was sweet enough for me, neither have you, dear maid, anything to fear.’’]

. . . . Nay, nay, I vow; I prayed
That night of ours might twice as long be made.

¶ 84b. Perhaps from the same poem as the preceding Fragment.

‘Long’ ‘said I ‘it cannot be.’¹

‘How know you that?’ asked¹ Gongylè;

‘Has sign ‘been sent you?’¹ ‘Yes’ I said;

‘Great Hermes stood before my bed,

And Lord Most High I cried to him,

My joys are done;

All my great prosperity,

So help me Love! is nought to me;

My one desire ‘s to die, and see

The dew-besprinkled lotus-brim

Of Acheron . . ’

¶ Hermes led the souls of the departed to Hades.

「*A*tthis, our *Ana*ctory,
 Dear to you and dear to me,¹
 Is in far *Sardis* dwelling;
 But her thoughts turn often hither
 To the life we led together,
 When you her earthly Goddess were,
 Passing noble, passing fair,
 Your song all song excelling.
 Now the *Lydian* dames beside
 She 's like the *Moon* at eventide
 With her rosy fingers red
 Shining, when the *Sun* 's abed,
 Beside her neighbour fires,
 And launching light o'er briny sea
 And eke o'er blossom-broidered lea,
 While the dew its boon outsheds
 And pinks and roses lift their heads
 And gilliflowers their spires.
 And often as her way she wanders
 And on gentle *Atthis* ponders,
 With sad longing love oppress'd
 Her heart sinks in her tender breast
 Till she cries in pain
 'O come to me!' — for you and I

¶ like the *Moon*: *Atthis*, then, if it was she, was the *Sun*.

*Know the burden of her cry,
 Since flower-robed Night of the myriad ears
 Sends us word of what she hears
 Across the severing main.*

86 (b) TO HERSELF

*Be still, my Soul¹; not thus for me,
 With 'thoughts¹ outwelling glib and free,
 Canst thou effuse
 Adonis-hymns whose harmony
 Shall please the Muse.
 Such thoughts Desire that doth 'make fame cheap¹
 And Love that doth 'hearts in bondage keep
 Away have driven¹;
 And Persuasion's 'whelm-wit via¹ of gold
 'To thy fancy's lip the sweets¹ doth hold
 Of the wine of Heaven.*

87 'TO APHRODITE'

*And tying the snood of cramoisie
 To hang beside Thy face,*

¶ 86a. *severing main*: the Greek is *what lies between*. ¶ 86b. In the Greek the 'nectar' of the last line is 'poured' as an unguent, not as a drink.

*The precious gift that came to Thee
From a precious giver o'er the sea
Thy cheeks to grace.*

88

Little Tímas

89 'TO ATTHIS'

*Y*ou are come; 'tis well; I longed for you;
And you have brought to flame anew
The fire of love in my heart;
Welcome 's the burden of my song
And blessings on you for just so long
As you and I were apart.

¶ 87. In *precious giver* there is a play on *Tímas*, which is omitted above, and *tímios*, 'precious'; the reference seems to be to a kerchief sent by Tímas to adorn Sappho's effigy of Aphrodite; compare Poem 144. A conjectural beginning of this poem is given on page 79a. ¶ 89. According to the metre of this restoration the poem belonged to Book II.

a glamour that blinds the eyes

*Death is an ill; the Gods at least think so,
Or else Themselves had perished long ago.*

92 'TO CHARAXUS'

*'... with whom you are mingled in a vagrant friendship which deems
that beautiful which any man may have for the asking.'*¹

Seek not, fair fool, to bend a stubborn heart.

[92. This may well refer to Doricha.

. and sings
*A shrill sweet song from 'neath her wings,
 'When the Sun his rays doth spread
 Plumb from the zenith . . .*

fonder of children than Gello

*F*air one, 'from whom' I 'd parted been
 So long 'and far,'
 Lo! 'I behold' you . . .

*T*hey tell that Leda found one day
 An egg of hyacinthine hue . .

[95. According to Zenobius 'Gello was a girl who died young, and of whom the Lesbians say that her ghost haunts little children, ascribing to her the death of such as die before they are grown up.'

*What country wench in country clothes
Fires your breast, yet hardly knows
How to draw the skirt of her gown
About her heels when she sits down?*

*O if you love me as you say
Win another wife, I pray;
For live with you I never can
The maid the elder of the man.*

*Wealth without worth 's a dangerous guest;
They that have both are of all most blest.*

Come, Graces soft and Muses lovely-tressed

¶ 98. Andromeda was a rival chorus-trainer.

102

a sweet-voiced maiden

103

CHORUS AND CYTHEREA

Sweet Adonis lies a-dying, Cytherea; what 's to do?
— *Beat your breasts and rend your garments, maids, is my behest to you.*

104

Linus dead

105

and wrapt 'her' all about
With cambric soft

(103. From an Adonis-Song.

OF THOSE WHO WOULD NOT TAKE THE SOUR
WITH THE SWEET

I'll have neither honey nor bees.

I saw one day a-gathering flowers
The daintiest little maid.

108 DYING, TO HER DAUGHTER

*No house that serves the Muse hath room, I wis,
For grief; and so it ill beseemeth this.*

[' . . For gold is pure of rust.']

'Gold is a child of Zeus; no moth may fret
 Nor worm devour it; men are strong, and yet
 'T will overcome the strongest.'

'The End of
 Book V'

BOOK VI

111

*The Moon is gone
And the Pleiads set,
Midnight is nigh;
Time passes on,
And passes; yet
Alone I lie.*

112 OF MAIDENS

*Full shone the Moon, and when
They were stood around the altar*

113

(a)

Both health and 'length of days'

(b)

Send I'scape 'wrinkles', children; youth

*Thus with dainty feet of yore
 Did Cretan maids trip pat to the air,
 And press before some altiar fair
 The soft smooth bloom of the grassy floor.*

115 TO MNASIDICA

*M*nasidica of fairer shape
 Than tenderest Gyrinno . .

116 TO PEACE

*L*ess to my taste than now thou never wert,
 O Peace


117 TO MNASIDICA

*Let dainty fingers, Dica mine,
 With wreathen dill thy love-locks twine;
 For that which is with flowers gay,
 Favour never saith it nay.
 But she will turn away her head
 From all that goes ungarlanded.*

¶ 115. Gyrinno means Little Tadpole.

*Y*ou dishonour the good gifts of the buxom Muses, children, when you say 'We will crown you, dear Sappho, best player of the clear sweet lyre.' Know you not that my skin is all wrinkled with age, my hair is turned from black to white, my teeth are but few remaining, and the legs can scarce carry the body you used once to join in the dance, to foot it as nimbly as the little fawns, nimblest of living things? Yet I cannot help it. Not even God himself can do what cannot be; and surely as starry Night follows rosy-armed Dawn and brings us darkness unto the ends of the earth, Death tracks everything living and catches it in the end, and even as he would not give his beloved wife to Orpheus, so he ever thinks to keep prisoner every woman that dies, for all he should let her follow the song and string of her spouse. But I, be it known, love soft living, and for me brightness and beauty belong to the desire of the sunlight; and therefore I shall not crawl away to my lair till that needs must be, but continue loved and loving with you. And now it is enough that I have your love, nor would I pray for more . . .¹

*Y*ou had crouched silent behind the great baytree, children, when I passed yesterday on my way to the town; and in a moment all was sweeter for me when I saw you. Ah, but I drank that draught with thirsty eyes! Aye, the women that went with me thought me suddenly become a silent fellow-wayfarer and heedless of my company, and sometimes I scarcely heard them; for a humming overwhelmed my ears and my poor dear spirit flew away with my wits. Such things, it seems, are of fate, and methought, gentle maidens, I would come and visit you, but alas! when I did you were too quick, and shut me out. Yet I saw a fair sight ere the door was shut, and the very clothes on your backs, being yours, thrilled me through.¹


*Dream, thou child of black Night, who comest ere break of dawn
 when the sweet God of Sleep hath not long to stay upon our eyelids, how
 dire the pangs of grief thou foretellest me should I dare to heep desire
 and ability apart! Yet I have hopes I shall not meet the lot thou bodest,
 but refuse nothing I wish for if the Gods but offer it me; for when I was
 a child I should never have been so dull as to disdain my dear mother's
 offer of a pretty toy. And I pray the Gods give me the opportunity to
 take what I long for now, seeing that I have done them all such honour
 in my songs and dances.¹*

TO ALCAEUS who had said 'Sappho of the violet tresses,
 'Gently smiling, pure as day,
 'There's something that my heart confesses,
 'But shame takes my speech away.'

*Were your desiring good and fair
 And did your tongue no ill prepare,
 Then had no shame possessed your sight,
 But you had pled your plea outright.*

120 TO ONE EXCEEDINGLY ADMIRER FOR HIS BEAUTY

*Stand and unfold as friend to friend the grace
That 's in those eyes, and look me in the face.*

121 HER IRONY

A very good day to a daughter of very many kings.

122 TO HERSELF

*Why am I vexed to see Pandion's child,
The heavenly Swallow, bring her gift of Spring?*

123

I dreamt I talked with the Cyprus-born

124

and forgettest me

¶ 122. The last five words are a mere guess.

*A*ndromeda's driven a bargain fine.

126 TO HERSELF

*W*hy, Sappho, 'so disdain'
The bounteous Love-Lady?

'The End of
Book VI'

¶ 125. Andromeda was a rival chorus-trainer.

BOOK VII

127

And thou thyself, Calliopè

128

May you sleep on a tender comrade's breast.

129

*C*ome ye hither, Muses,
From your golden 'home'

130 TO CLEÏS

I have a little daughter rare
That's like the golden flowers fair,
My Cleïs;
I would not take all Lydia wide
No, nor lovely 'Greece' beside
For Cleïs.

¶ 130. Greece should perhaps be Lesbos.

131

a dripping clout

132

How can you look 'me in the face'?

133

Earth the many-garlanded
Broiders her robe . . .

134 OF PERSUASION

Wile-weaving Aphrodite's servitress

135

O, I can weave my web no more
Gentle mother of mine;
For the love of a lad hath come me o'er
From the Lady of Love divine.

'The End of
Book VII'

BOOK VIII

136 FROM AN ADONIS-SONG

Woe for him of the four-months' sojourn, woe for Adonis!

137

*When anger swells the heart, restrain
The idly-barking tongue.*

138

*S*pring's lovely-voiced harbinger,
The nightingale.

And golden pulse grew up along the shore.

*L*eto and Niobe were comrades dear,
And yet

(a)

when night-long 'sleep' their 'eyes' doth close

(b)

And Night's black slumber fell upon their eyes.

Like child to mother I have flown 'to you.'

I am a little maid who cannot talk, but yet, if I am asked a question, I say plain enough with the voice that never wearies of speech at my feet: 'I was dedicated to the Aethopian Child of Leto by Ariſto daughter of Hermocleitus son of Saïnaïdas, a ministrant, thou Lady of women, of thine; to whom in gratitude bound be thou gracious, and give our family good fame.'

*This dust is Timas, whom Persephonè
Received in her black chamber all unwed,
And all her friends 'though far across the sea'¹
Shore clean for her the locks from each fair head.*

*To the fisherman Pelagon his father Meniscus has put up a fisher-
basket and an oar as a memorial of his hard life.*

[The End of
Book VIII]

¶ 143. Inscribed on the base of a statue dedicated to Artemis as a thank-offering for the child's birth by its mother a priestess of Artemis; the ascription is doubtful. ¶ 145. The ascription is doubtful.

BOOK IX
WEDDING SONGS

146

*The ambrosia-bowl stood mingled on the board,
And Hermes took the jug each cup to fill,
And all the Gods raised cups, and offerings poured,
Wishing the bridegroom well with right good will.*

147

*‘And may the Star of Eve lead thee full willingly to the place where
thou shalt marvel at the silver-thronèd Lady of Wedlock.’¹*

65a

*Lift O lift the rafters high,
 Sing hey for the wedding,
 Raise the roof-tree, joiners all,
 Sing ho for the wedding,
 To let a godlike groom go by,
 'Sing hey for the wedding,'¹
 A man that's tallest of the tall,
 'Sing ho for the wedding,'¹
 As the Lesbian poet stands,
 'Sing hey for the wedding,'¹
 O'er the bards of other lands,
 'Sing ho for the wedding'.*

149 TO THE EVENING STAR

*S*tar that bringest home agen
 All bright Dawn spreads far and wide,
 Goat to fold and sheep to pen,
 And children to their mother's side . .

*Like the pippin blushing high
 On the tree-top beneath the sky,*

¶ 149. The sequel perhaps ran: *E'en so bring bridegroom home his bride.*
 66a

*Where the pickers forgot it — nay,
Could not reach it so far away.*

151

*As the hyacinth which the shepherd tramples on the hill
Lies upon the ground and lying bloometh purple still.*

152

Ever-maiden I shall be.

153

'We will give', quoth the father.

154 MOCKERY OF THE KEEPER OF THE WEDDING-DOOR

*Master Doorkeeper's pretty feet
Twelve good ells long must be;
It takes five hides to make his shoes
And cobblers three times three.*

† His father lived in other ways

*A life of honest worth,
But claimed to have the bluest blood
Of any man on earth.¹*

155 TO THE BRIDEGROOM

*O happy one,
Thy wishes done,
Thy marriage sped,
Thy lady wed!*

156 PERHAPS FROM THE SAME SONG

*And soft the grace
On her lovely face.*

157 TO THE BRIDE

*‘O beauteous one, O lovely one, thine it is to sport with the rose-ankled
Graces and Aphrodite the golden . . .’¹*

[154. *But claimed*, etc.: the Greek is ‘claimed to be better born than
Cecrops himself.’

*B*ride, thy shape is all delight
 And thine eyes shine soft and bright,
 O'er thy fair cheek desire is shed
 And honour showered on thy head
 From the Lady of Love in Heaven.¹

. . . . Can it be that I
 Still long for my virginity?

Hail to the bride!
And hail to the groom!

(160. Or Farewell the bride! farewell the groom!

What may I best compare,
 Dear groom, with thee?
 A slender sapling, ere
 It is a tree.

Hail! thou bride, and hail!
 Thou honoured bridegroom.

No other maiden lives to-day,
 Bridegroom, such as thine.

164 THE BRIDE AND HER VIRGINITY

Maidenhead, maidenhead, whither away?
 — Where I must stay, bride, where I must stay.

['The End of Book IX']

[162. Or *precious bridegroom*; the word translated *Hail* might also be rendered *Farewell*.

FROM UNKNOWN BOOKS

165 DEMETRIUS ON STYLE

And that is why when Sappho sings of beauty her words are full of beauty and sweetness, and the same when she sings of love and Springtime and the halcyon, and the pattern of her poetry is inwoven with every beautiful word there is, some of them made by herself.

166 STRABO'S GEOGRAPHY

Canæ is a little town of the Locrians of Cynus opposite the southernmost cape of Lesbos; . . later the actual promontory seems to have been known as Aiga, as Sappho gives it, and eventually as Canè or Canæ.

167 SCHOLIAST ON APOLLONIUS

The love of the Moon-Goddess is told of by Sappho and Nicander . . . and it is said that the Moon comes down to Endymion in the Latmian Cave.

168 AULUS GELLIUS

For Homer says that Niobe had six children of either sex . .
Sappho nine.

169 SERVIUS ON VERGIL

Some commentators take this to mean that seven boys and
seven girls, as Plato says in the *Phaedo* and Sappho in her *Lyric
Poems* . . , were set free 'from the Minotaur' by Theseus.

170 SERVIUS ON VERGIL

After he had created man, Prometheus is said to have ascended
with Minerva's help into Heaven, and there lighting a torch at
the wheel of the Sun, to have stolen fire and revealed it to man.
Angered at the theft, the Gods sent two ills upon earth, 'woman'¹
and disease, as we are told by Sappho and Hesiod.

171 PHILOSTRATUS

Sappho loves the rose, and always crowns it with a meed of
praise, likening beautiful maidens to it; and she compares it to
the bared fore-arms of the Graces.

¶ 168. Perhaps in the poem to which belongs Fragment 140. ¶ 170. For
woman the MSS have *fevers*.

Your case is now to be likened to the Choir-leader of the Muses himself, such as he is when both Sappho and Pindar send him in a poem, adorned with golden hair and with a lyre and drawn by swans, to dance with the Muses and Graces on Mount Helicon; or such again as is the Great Reveller — as the lyre calls Dionysus — when the Muse-inspired poets lead him in the first dawn of Spring, crowned 'with Springtime blossoms' and ivy-clusters, now to the topmost heights of Caucasus and the valleys of Lydia, now to the crags of Parnassus and the Rock of Delphi . .

173

ingenuous

174

the tree-climber vines

175

conduit

176

dawn

¶ 172. Some of these phrases are borrowed, for instance *Springtime blossoms* from Homer.

The queenly Dawn . . .

178 ATHENAEUS

According to Euphorion the stringed-instruments called *barōmos* and *barbitos* mentioned by Sappho and Anacreon . . are ancient.

179

180

*shift**hutch*

181 HESYCHIUS

ἔκτορες or 'holders': the pegs on a carriage-pole; but Sappho calls Zeus 'the Holder', and Leonidas uses 'holder' to mean a hair-net.

[179–180. *shift* is explained by the words *a transparent vest*, *hutch* by the *chest* in which unguents and women's articles are kept.

182

fordable

183

I might lead

184 CHOEROBOSCUS

Κίνδυν 'danger', genitive κίνδυνος, accusative κίνδυνον; Sappho thus declined the noun κίνδυνος.

185

Medea

186

of the Muses

187

soda

188

learned

189

scytharium-wood

190

gold-knuckle cups

[189. *scytharium* was probably mentioned by Sappho as a dye.

Sappho records that Achelöus first invented the mixing of wine.

['The End']

— BUT IT IS A FRAGMENT OF HER SOUL

¶ Except for a reference in *Oxyrhynchus Papyrus* 1787 to a friendship with the daughters of the house of Penthilus, and mentions, in the same much-mutilated manuscript, of Aphrodite, Phaethon, Acheron, Cyprus, of the Tyndarids, of Andromeda, of a woman named Mica, and of Sappho herself in the vocative case, this edition contains all that we possess of Sappho that has any but palaeographical value.

EPIMETRUM

48

This poem perhaps continued somehow thus:

*I loved you all the years that fall
To you and me from that time on,
I love you now and ever shall,
But you have left me, sweet, and gone.*

87

This poem perhaps began somehow thus:

*L*ady of Love with the wreath of gold,
I dreamt of thee abed,
Plaiting ambrosial fold on fold
To thy immortal head,
And tying —

Βλέπομεν γάρ ἄρτι δι' ἐσόπτρου ἐν αἰνίγματι, τότε δὲ
πρόσωπον πρὸς πρόσωπον.

(This, the only edition of the first book set in the Antigone Greek type, designed by J. van Krimpen, has been printed on the presses of Joh. Enschedé en Zonen, at Haarlem in Holland. The preliminary pages and the English text (which is paginated identically with the Greek) are set in the same designer's Lutetia type, roman and italic. The two designs by Véra Willoughby, facing pages 7 and 22, have been printed in collotype at the Chiswick Press, London. The edition is limited to three hundred and fifty copies, of which one hundred and fifty are reserved for the United States of America (Random House, New York).

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